

d.c. gazette



DC'S 2300 BOSSES

NEW FINDINGS ON JFK'S DEATH

NOVEMBER 22, 1972

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EYE ON DC

DC's 2300 bosses

Giving a break

WHEN we called up WOL and told them we had heard a rumor Walter Fauntroy was doing commercials for McDonald's, they said, "You must be kidding." When we called up WOOK, they laughed and said, "People think they hear all sorts of things." Then we turned on WHUR and there it was: "This is Congressman Fauntroy" followed by a pitch for people to go to work at McDonald's as management trainees. "Give yourself a break today," said Walter, "Become a management trainee at McDonald's." Well, at least he doesn't sing that song.

More Metro blues

THE FIRST PEOPLE to get a reduction in fares when Metro takes over the bus system will be — you guessed — suburban commuters. Metro plans to eliminate the present no transfer policy between DC and suburban buses, meaning that some commuters may get as much as a thirty cent reduction in fares. . . . COSTS FOR PURCHASING THE BUS SYSTEMS, based on miles operated while actually carrying passengers, have been allocated among the three affected jurisdictions. DC will have to come up with \$19.3 million, Virginia with \$9.9 million and Maryland with \$6.8 million. With 52% of the bus ridership in the area, DC will still only have one-third of the voting stock in the buses. . . . METRO PLANS TO SPEND \$106 million on the deal with the balance coming from the Feds. Why so much? First, it looks like Metro is willing to pay a large sum for O. Roy Chalk's worthless line. Second, Metro is plowing ahead and planning to buy 600 new buses — even before it knows where or what size buses it really needs. With no effective control on Metro's pursestrings, Metro is off to an extravagant start.

Post haste

TIP TO BLACK REPORTERS AT THE POST: The recent article on Sally Quinn in the Washingtonian tells you how to get ahead. Says Sally: "So one morning I got this call: Hello, Sally, you don't know me, but I'm Ben Bradlee, the executive editor of the Washington Post, and I'm thinking of hiring you to be a party reporter." Ms. Quinn went to see Bradlee who said "Can you show me something you've written?" and according to Ms. Quinn she replied, "I've never written anything." "Phil Geyelin, the editorial-page editor, who was in the next office heard it and said, 'Well, nobody's perfect,' and Ben Bradlee laughed and said 'You're hired.'"

The stealable vote

LOOK for a law suit against the Board of Elections over the sloppy way it handled election returns again this year. Paying handsomely for use of a small computer brought in by Control Data, the board's returns ran hours behind what could have been expected from normal hand counting. The first big delay came when Control Data claimed moisture in Washington air had swelled the cards so they wouldn't go through the machine. Other delays followed. But it wasn't the delays that caused the most concern, but rather the inadequate security precautions taken to prevent rigging of the results. It's being charged that the board: . Failed to provide the political parties with the computer program early enough for it to be checked out. . Failed to "dump" the contents of the computer properly prior to beginning the count (in order to insure that the right program and nothing else had been fed in).

(Please turn to page 5)

THE District government is currently employing 40,679 people, give or take a few hundred. That means one DC employee for every eighteen people, adult or child — or a considerably better ratio than that between student and teacher in the city's public schools. Put another way, if Washington were a town of 10,000, and hired city workers at the same rate, it would have more than 500 people on the local payroll. Some 12,800 of these District workers are filling jobs that weren't even in existence ten years ago. The District workforce has grown 46% since 1962. No other statistic can make this claim — except for the crime rate.

Feeling reasonably certain that the city's services had not improved 46% over the past decade and spurred by Walter Washington's infectious fear of a declining tax base, the Gazette set out to discover what all these people do — and herewith publishes a breakdown of the city's bureaucracy, including a Gazette exclusive: the Bureaucratic Quotient for each department of the government. The B.Q. is determined by dividing the total number of employees in an agency or office into the number of those at levels of GS-13 (or equivalent) or above. The resulting figures provide a handy consumer's guide to the District Building. For example, the Recorder of Deeds office contains approximately one-third the bureaucratic fat of the Alcoholic Beverage Control Board. It takes about the same number of bosses to keep people in jail as it does to keep them in class. And the Board of Elections has a larger payroll than the Board of Education. The Minimum Wage Board has six people earning more than \$20,000 a year while the Board of Education has eleven members earning less than a minimum wage.

Topping the list, not surprisingly, is the office of Planning and Management. With some 90 employees, it has a B.Q. of 56.7%, or more than one chief for every Indian — a fact that may help to explain why so many highrise temples are going up around Washington and so few teepees.

At the other end of the scale is the Board of Appeals and Review, which does nothing and appropriately has no high grade employees to do it with. On the other hand, James Banks' housing office also does nothing but has 4 GS-15s or above to do it with, giving it a high B.Q. of 33.3%. The Civil Defense office, whose responsibilities include providing the Commissioner with shelter during demonstrations and blowing some whistles once a month, ranks even higher with a B.Q. of 37.8%.

All the major departments, fortunately for the taxpayer, are bunched at the lower end of the scale. Curiously, the fire department turns out to be the major department with the highest bureaucratic cholesterol count. The lowest is the library system, which manages to get by with an amazing 1.7% of bosses. Considering the fact that the library handles more paper than all the rest of the government combined, that's quite an achievement.

In all, there are 2300 bosses in the city government, not including such extraneous agencies as the RLA, Metro and the NCHA. God only knows what they're all up to, but they are cost-

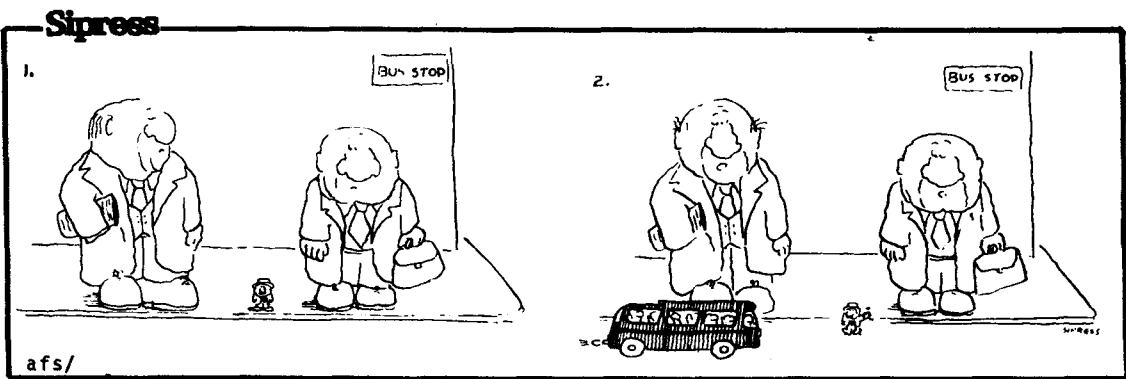
Test your B.Q.

THIS CHART SHOWS THE VARIOUS OFFICES AND DEPARTMENTS OF THE DISTRICT GOVERNMENT RANKED BY BUREAUCRATIC QUOTIENT — OR THE RATIO OF TOTAL EMPLOYMENT TO HIGH LEVEL BUREAUCRATS.

OFFICE	GS-13 UP	TOTAL	B.Q. ^a
Planning	51	90	56.7%
Commissioner	10	19	52.6
Personnel	27	53	50.9
Comm. Status of Women	1	2	50.0
Budget & Program	16	36	44.4
Civil Defense	3	8	37.8
Housing Assistant	4	12	33.3
Board of Parole	6	20	30.0
Public Service Comm.	8	27	29.6
Board of Elections	2	7	28.5
Human Rights Comm.	8	29	27.5
Corporation Counsel	49	187	26.2
Dept. of Insurance	6	24	25.0
Public Affairs Office	3	12	25.0
City Council	9 ^b	36	25.0
Min. Wage Board	6	33	18.0
Bd. of Labor Relations	1	7	14.3
Parking Agency	2	14	14.2
FIRE DEPARTMENT	213 ^c	1506	14.1
Alcoholic Bev. Control	3	24	12.5
Dept. of Finance	75	643	11.7
DC COURTS	94 ^d	1069	8.8
Office of Secretariat	2	25	8.0
Public Defender	5	65	7.7
HUMAN RESOURCES	594	9024	6.5
ECONOMIC DEVELOPMENT	35	531	6.5
GENERAL SERVICES	35	573	6.1
HIGHWAYS & TRAFFIC	91	1555	5.8
PUBLIC SCHOOLS	468	10280	4.5
POLICE	264 ^c	5400	4.3
DEPT. OF CORRECTIONS	67	1552	4.3
Recorder of Deeds	3	70	4.3
Motor Vehicles	9	241	3.7
HIGHER EDUCATION	55	1579	3.4
Office of Surveyor	1	39	2.5
RECREATION	17	683	2.2
ENVIRONMENTAL SERVICES	78	3464	2.2
PUBLIC LIBRARY	8	468	1.7
Bd. of Appeals & Review	0	4	0.0

NOTES: a. Bureaucratic Quotient
b. Includes chairman but not Council members
c. Lieutenant or above
d. Includes judges

ing you more than \$50 million a year whatever it is. Maybe it's time somebody tried to find out. Maybe it's time to inquire of Joe Yeldell, for example, why — with 57 medical officers in psychiatry in his department (at an annual cost of over \$1.5 million)—he couldn't find a plain old doctor to send over to Lorton when the inmates asked. We suggest for the task the City Council, a body composed of eight members earning less than a GS-5 and one chairman who — even after having his pay doubled — now ranks somewhere about 2000th in the list of top salaried employees of the city. — SAM SMITH



THE ELECTION

Dull race, dull results

THE 1972 delegate race was not only dull in the making; it was dull in the results as well. Walter Fauntroy, who received 58.3% of the vote when he first ran in 1971, got 58.7% of the vote this time. William Chin-Lee got 24.2% as the Republican candidate, bettering Jack Nevius's run by a mere 1% and Charlie Cassell got about 1.6% less of the vote than had Julius Hobson in 1971.

What this comes down to is Two More Years. The Rev, despite criticism for inaction at home and too much activity elsewhere, has shown he has read the spirit of the times here in Washington as cleverly as Richard Nixon has read the national tone. Complacency is in the saddle and the horse's name is Inertia.

PRESIDENTIAL VOTE

HERE ARE THE WARD BY WARD returns for president, less challenged and absentee ballots which had not been counted by press time:

WARD	MCGOVERN	NIXON
ONE	12,307 81.2%	2,591 17.1%
TWO	12,129 72.7%	4,304 25.8%
THREE	16,400 49.3%	16,495 49.6%
FOUR	20,737 87.6%	2,679 11.3%
FIVE	16,283 89.9%	1,568 8.7%
SIX	13,110 88.3%	1,521 10.2%
SEVEN	15,681 89.9%	1,510 8.7%
EIGHT	9,267 93.1%	589 5.9%
TOTAL	115,914 77.7%	31,257 20.9%

As the voting charts on this page show, electoral patterns remained pretty much the same around the city. The Republicans were strongest in the Northwest with Chin-Lee also making an incursion into Watergate country. Walter Fauntroy's bible belt stayed intact, reaching down the center of town through much of Capitol East and into Far and Near Southeast. And the Statehood Party showed its greatest strengths in Adams-Morgan, Capitol Hill, Neighbors, Brookland, Southwest and parts of Anacostia.

Fauntroy piled up 80% plus votes counts in 29 precincts, which helped him compensate for the problems he continues to face west of the park. There not only the Republicans are against him. Some 2200 voters cast ballots for McGovern in Ward Three, then crossed over to vote for Chin-Lee. These were apparently old-line Democrats who still wish Joe Yeldell were running. Some 47% of the Democratic cross-overs to Chin-Lee came from Ward Three; another 26% came from Wards ~~one~~ and Four.

Chin-Lee got his biggest margin in Spring Valley, followed by Glover Park, Chevy Chase and American University Park.

Despite a much weaker campaign organization than when Julius Hobson ran - and about

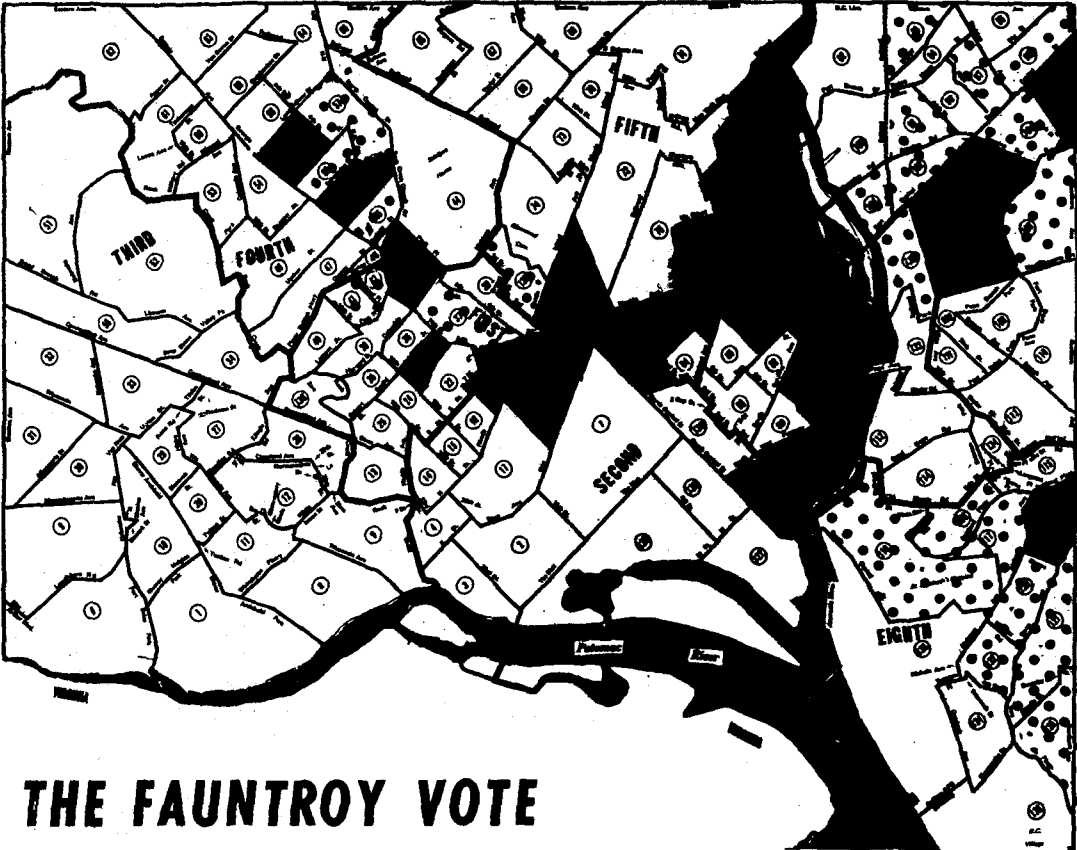
STATEHOOD VS. GOP

THIS table indicates the number of percentage points the Statehood Party led or fell under the Republican vote in the various wards in 1971 and 1972:

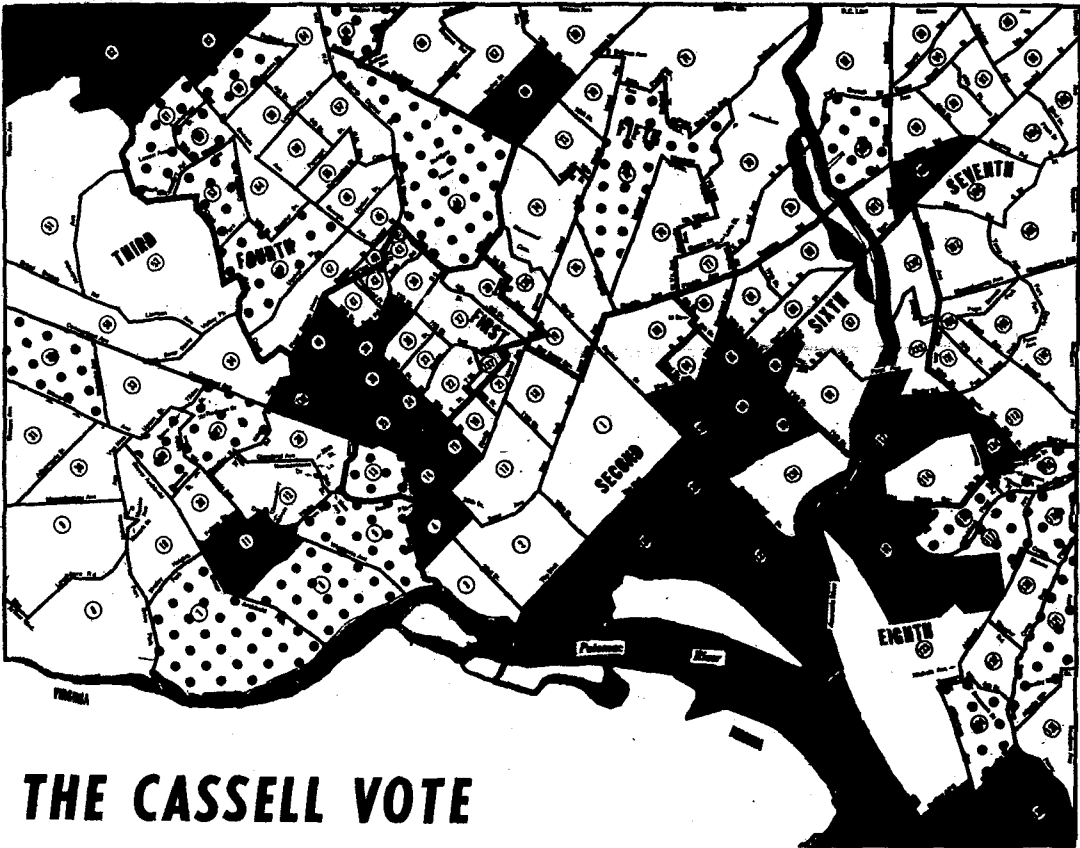
WARD	1971	1972	Change
ONE	-3.0%	-4.0%	-1.0%
TWO	-11.4%	-16.2	-4.8%
THREE	-51.1%	-47.1	+4.0%
FOUR	-1.1%	-1.9%	-0.8%
FIVE	+1.8	-0.3%	-2.1%
SIX	-0.1%	+0.6%	+0.7%
SEVEN	0.8%	-0.3%	-1.1%
EIGHT	+8.7%	+5.5%	-3.2%
CITYWIDE	-11.8%	-12.7%	-0.9%

WHERE THE VOTES CAME FROM

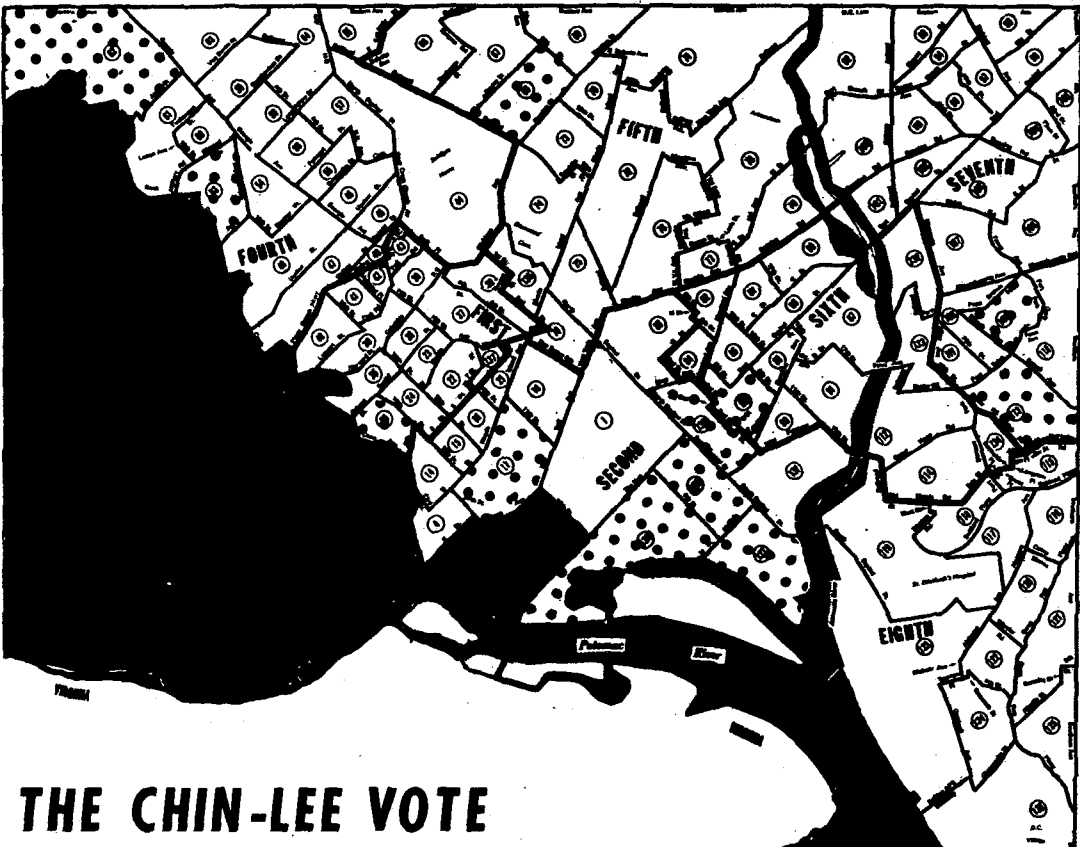
THE MAPS BELOW SHOW WHERE EACH DELEGATE CANDIDATE DID BEST. SHOWN IN BLACK ARE EACH CANDIDATE'S TOP PRECINCTS. DOTTED PRECINCTS INDICATE SECONDARY SOURCES OF STRENGTH.



THE FAUNTROY VOTE



THE CASSELL VOTE



THE CHIN-LEE VOTE

a third the money — the DC Statehood Party managed to finish with a respectable third place count of 11.5%. Two thousand more voters cast Statehood ballots in the second election in which the party has been on the ballot, an increase of 11% over the count in 1971.

Excluding Ward Three, Hobson had come within 240 votes of beating Jack Nevius in the rest of the city. This year Cassell trailed Chin-Lee by 3300 votes outside of Ward Three. Nonetheless the Statehood Party can still claim to be the number two party in Capitol East's Ward Six and Anacostia's Ward Eight.

Cassell's best precinct was Capitol Hill's precinct 89 where he received an impressive 28.3% of the vote. Cassell received a quarter of the vote in five other precincts: the Hill's 90 and 130 and Adams-Morgan's 14, 25, and 35.

HOBSON & CASSELL

HERE IS a comparison between Julius Hobson's vote as the Statehood Party candidate for delegate in 1971 and Cassell in 1972. Cassell's total do not include absentee and challenged ballots that had not been counted by press time:

WARD	HOBSON	CASSELL	CHANGE
ONE	1365	2214	+849
TWO	1429	2242	+813
THREE	2379	3071	+692
FOUR	2696	2855	+159
FIVE	2351	1903	-448
SIX	1406	1952	+546
SEVEN	2046	1700	-346
EIGHT	1755	1236	-519

(NOTE: Although Cassell received nearly 2000 more votes than Hobson did citywide, he ran 1.7% behind Hobson because of the larger turnout this time. Hobson got 13.2 percent of the vote and Cassell 11.5%.)

WARD TURNOUT

ALTHOUGH all wards have approximately the same number of people in them, all wards do not vote in equal strength. Below is the percentage of citywide turnout from each ward in the last two major elections:

WARD	1971	1972	Change
ONE	8.1%	10.2	+2.1
TWO	8.1	11.2	+3.1
THREE	22.6	22.3	-0.3
FOUR	15.9	15.9	0.0
FIVE	14.0	12.1	-1.9
SIX	9.0	10.0	+1.0
SEVEN	13.1	11.6	-1.5
EIGHT	8.9	6.6	-2.3

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THE WARD VOTE FOR DELEGATE

WARD	TOTAL VOTE	DABNEY	CASSELL	CHIN-LEE	FAUNTROY
1	15,138	217 1.4%	2214 14.6%	2814 18.6%	9104 60.1%
2	16,681	324 1.9%	2242 13.4%	4941 29.6%	8461 50.7%
3	33,247	665 2.0%	3071 9.2%	18706 56.3%	9596 28.9%
4	23,682	333 1.4%	2855 12.0%	3286 13.9%	16347 69.0%
5	18,102	256 1.4%	1903 10.5%	1947 10.8%	13278 73.4%
6	14,849	154 1.0%	1952 13.1%	1859 12.5%	10161 68.4%
7	17,431	186 1.0%	1700 9.8%	1763 10.1%	13040 74.8%
8	9,937	117 1.2%	1236 12.4%	690 6.9%	7583 76.3%
Total	149,067	2067 1.4%	17173 11.5%	36006 24.2%	87570 58.7%

THESE returns do not include challenged or absentee ballots which had not been counted by presstime.

EDUCATION New project in Anacostia

LIKE many other things, successful learning is largely a matter of wanting to, otherwise known as motivation. And to all appearances, EXPAND should help in making children want to learn about the countless intriguing things surrounding them. EXPAND is a teaching packet designed to make elementary school children more aware of their environment, and teach them something about the "meaningful preservation of mankind and his earth." The method stresses direct participation to gain understanding first about the community, and later about other places and other things.

EXPAND grew from a small seed planted three years ago in Marley Thomas' head. Sent out by the National Capital Park Service to give talks in public schools on ecology, she found there

were no teaching aids available either at the schools or at the Park Service. So Ms. Thomas began making dummies for a teaching manual, film strips, silk screen posters and other teaching aids. She was, of course, aided by her art background, and not noticeably hindered by her original budget of \$200. With help from the Anacostia Community School Project and the Park Service East, EXPAND has come to life and grown into an approximately \$150,000 project, which may also become a model for interagency efforts. Although designed originally for Anacostia, the idea is being adapted and introduced to other Washington communities.

"It is a concern, not a process; an idea not a product," says Marley Thomas. There is no lecturing. There is structure, but within it much freedom. As Ms. Thomas points out, "there is a fine line between inefficiency and participatory learning." The packet is designed like a drama, separated into acts, in imitation of life and ecology. (Remember the roots of the word ecology are "home" and "wisdom.") The script,

(Please turn to page 5)

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(sliced chicken, mushrooms & vgs.)	
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(all dinners include French Fries, cole slaw)	

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LETTERS

Thanks to three

AS we approach the Thanksgiving season I'd like to single out three men, among many other individuals, who have made outstanding contributions to their Nation's Capital. They also touched my life and I feel richer for it.

Kenneth Hardy: Among his many qualifications that suit him as a leader, he brought charisma to the D.C. Department of Correction.

He has fought against seemingly insurmountable barriers in the Lorton prison, the D.C. Jail, the Women's Detention Center and other facilities to make them habitable for humans; to make them rehabilitational. He hasn't won yet. In fact, he nearly lost his life in trying. Nevertheless, I know of no other such institution in the country where rebellious inmates declared to the world their respect and admiration for their director.

Ken, still recovering from his ordeal with a knife at his throat and a gun at his head, vowed to go back to his post and try harder. He deserves at least our prayers and our thanks.

Julius Hobson: He's Mr. Civil Rights. I shall always be grateful to this lincolnesque gentleman for helping to plan the establishment and direction of the then Council on Human Relations (later called the D.C. Commission on Human Relations and now called the D.C. Office on Human Rights). I can think of many gains that were made in Civil Rights simply because Julius was around to bad-mouth if they didn't happen - and not just with hollow words but with facts. Thank you Julius for just being yourself.

Clinton C. Mitchell: He's only a little over five feet but he's one of the tallest men I know. Many do not know it but Clint (or Mitch if you prefer) is the kind of person who is dedicated to staying on twenty-four hour duty to protect the rights of people - all people. As my assistant at the Human Relations Commission, he never shirked an opportunity to serve the people of Washington. If an individual's rights were in danger of violation, he never was concerned about whether a news reporter would be around to write him up. It mattered not whether there was a crowd of 2 or 200. He sought no glory, no sensationalism. If people needed help in defense of their rights - whether police or private citizen - Clint was there. It's no secret that when the batteries of my own tired body needed a rest and energizing during the very trying, exhausting confrontation crises of the late 60's, it was Clint, who after recognizing my anguish, insisted on replacing me any time of the day or night in our Commission's unrelenting around-the-clock struggle for equal

opportunity and justice. He actually saved my life in doing so. He is a truly beautiful, unselfish human being.

All of these gentlemen and their understanding spouses, 20-karat themselves, are representative of Washington's beautiful people. I can attest that they certainly have made Washington a better place for me.

RUTH BATES HARRIS
Former Director, D.C.
Human Relations Commission

FOLLOWING receipt of Ms. Harris's letter came word that Clint Mitchell's job as number two man in the U.S. Marshall's office had been abolished by U.S. Marshall Anthony Papa. The action came shortly after Mitchell had signed a statement alleging broad discrimination against blacks in the Marshall's office. — ED.

Free school

WE are a small, struggling experiment in education - "free school," "educational alternative" - whichever of the now popular labels you care to use. We are a community of 30 children (4 1/2 to 9) and 5 adults working to-

gether to find a new way for kids to come into, learn about, deal with the society at large - and we are in serious need of help.

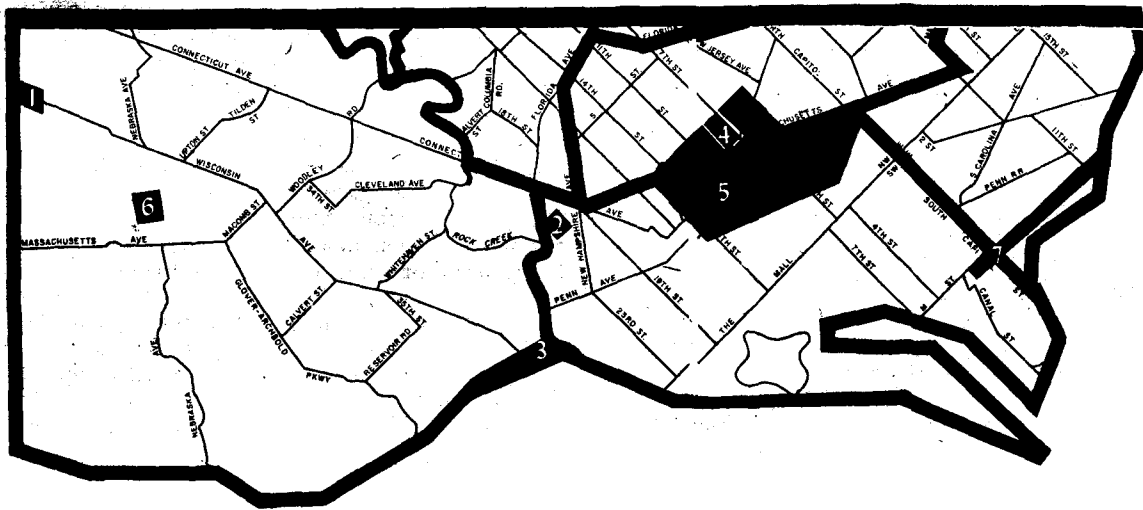
Our need is twofold:

- 1) we need full-time volunteers - people who dig kids, dig what we're doing with kids and who can spend at least two full days (9 to 3) a week every week with the kids. We need people who like to play and who can enrich the kid's play - because play is what kids our age like to do most - for them play is work is learning. We need people of all sexes, ages, and races - just a few more people to fill out our staff;
- 2) we need some people with specific skills who want to share them with the kids a few hours a day once a week. We now have a woman who comes once a week to do dance with the kids. Some other interests the kids have mentioned: speaking spanish, learning karate, doing biology, learning a musical instrument - they're open to lots more.

Anyone who can help us call Walt Draude evenings or weekends at 332-7320.

THE CHILDREN'S FREE
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THE PHYSICAL CITY



RECENT DEVELOPMENTS IN THE LAND USE FIGHT:

1. DC and suburban citizens were preparing to rally Nov. 18 near Wisconsin and Western Avenues, following a march up Wisconsin, to protest the over-development of the Wisconsin Avenue corridor. Among the groups involved were Citizens for City Living and Co-opt.
2. The Daily Rag reports that real estate developer Stephen Blake was planning to destroy a row of turn-of-the-century rowhouses on the southeast corner of 22 & P NW, in order to construct a 250-unit highrise apartment building. No zoning change will be required for the construction.
3. The consulting firm of McHarg, Roberts and Todd has issued a report in which it says the current zoning for the Georgetown waterfront "threatens the area's historic character" and would lead to triple the development that present streets can handle. The report was submitted to the National Capital Planning Commission and is in sharp contrast to the Zoning Commission's Sept. 29 decision to permit development to proceed on the waterfront. The zoning case is now before the Court of Appeals.
4. Federal City College received the go ahead from the National Capital Planning Commission for a reduced campus north of Mt. Vernon Square that will only cause the displacement of a couple of hundred families. Which is nice unless you're one of the families.
5. The Supreme Court has refused to hear an appeal by downtown small businessmen seeking to block the downtown urban renewal plan with its forced removal of small businesses so that big developers can move in.
6. The Japanese were moving to purchase 7.5 acres on Nebraska Avenue NW for an embassy site. More land off the tax rolls.
7. There will be a hearing Nov. 28 on the Metro route along M Street from 3rd SW to the Navy Yard. The hearing will be held at Van Ness Elementary School, 5th & M SE.

d.c. gazette

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— Anonymous

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ARTICLE POLICY

The Gazette welcomes articles and letters. Articles 1000 words or less and letters of less than 500 words stand the best chance of being printed. We also welcome photographs. We cannot, unfortunately, pay for contributions at this time. If you wish unused contributions returned, please enclose a stamp, return addressed envelope. Mail manuscripts to the D.C. Gazette, 109 8th St. NE, DC 20002.

ELECTION CONT'D

. Failed to provide adequate information to watchers as to who in the computer room was assigned to do which tasks.

. Kept watchers more than eight feet away from computers that had 1/4" digits in their dials.

. Refused to permit test decks of sample ballots made up by party workers to be run through the machine periodically to make sure the computer had not been tampered with.

Beyond the computer, the problems compounded. When the computer discarded ballots (such as those improperly marked) they were turned over to hand-counters who had no standard procedure for going about their work. Neither did they certify their results. When a Gazette

reporter visited the counting area around 12:30 a.m. election night, he observed piles of ballots lying about on long tables unattended. Another reporter noted ballots lying on the floor.

And that wasn't all. Six days after the election was over, the Board of Election still hadn't counted an estimated 6,000 challenged ballots (many of them challenged because they were votes from recent registrants who, thanks to the board's dawdling, never made it onto the official lists in time for the election). Also uncounted were the absentee ballots. A Gazette reporter, seeking information, happened through an open door into a room off the first floor hall of the District Building. In this room were piles of challenged ballots. Someone could be heard in an alcove, but no one had visual contact with the ballots. It would have been an easy matter to walk off with several stacks.

When the Gazette requested the latest returns, we were

given only the returns for the presidential race and were told we would have to use the master copy of the delegate returns. After six days of counting and the best efforts of Control Data, the Board of Elections was still incapable of performing one of its most basic functions: providing complete, accurate election returns in some usable form. We asked to see Norvell Perkins, executive secretary of the board. He was on leave.

EXPAND CONT'D

or teaching manual, begins with the familiar, the community of Anacostia, its history and rapidly changing present day community, its people, landforms and pollution. Later acts dramatize facts about the rest of Washington and the East Coast. At the end of each lesson, readable and interesting additional information as well as reading lists are given.

EXPAND tries to explain complex ecological relationships without oversimplifying. If asked, for example, what environment is, children will answer, "pollution." Here they learn it is much more; it is everything. And everything is dependent on everything else. If there is a theme to this course it is, to quote Bruce L. Fincham of the National Capital Parks, that "we are all hitched to everything in the universe." EXPAND also teaches that everything in the universe shares certain characteristics, which if altered endanger the whole eco-system, just as a tear in any major strand of a spider's web weakens the entire structure. Thus, everything is different yet has similarities, is interdependent, changes, evolves, has continuity, is unique, and yet has similarly patterned structures. (To prove the last, draw the circulatory system, then a feather, and finally a tree with branches.) to make such concepts real, children are asked, for instance, to first create a natural environment on the felt board, and talk about its balance and structure, and then to destroy it by building a city. Then they study the balance and structure of the city, and find it isn't very different from that of the natural environment. Finally, they will destroy the city by overcrowding, pollution and lack of planning. Hopefully, this will help them understand the need for planned growth.

EXPAND uses arts and crafts, theater games and dance to illustrate the profound impact exercised on our lives by the things of the earth. For example, the child doing a paper project might be asked: Where does paper come from? How is it made? What is the environmental effect of its manufacture and disposal? EXPAND also includes acting out the happenings around us. The attempt is to show the social as well as physical implications of environmental change, and impress upon children the notion that they

FEDERAL FORUM

JOHN Griner, President of the American Federation of Government Employees, didn't tell delegates to the union's September convention that his health was too poor to shoulder the presidency for another term until after he got himself elected for another term. In this way, he — and not the membership — could determine his successor. Clyde Webber, the executive vice president, was sworn in to succeed Griner only eight weeks after the delegates had elected Griner. A motion to postpone the selection of the new Executive Vice President until the National Vice Presidents had time to consult with their membership was made by Royal Sims (NVP, Pa. & Del.) and seconded by Joseph Gleason (NVP, N.Y. & N.J.) at the meeting of the union's national executive council. The motion, which was supported by four other vice-presidents, including Ralph Biser of the D.C. District, lost 10 to 6. When the executive council then elected Sims, the only black on the council, to be executive vice president by a 9 to 7 vote, he declined the position because he objected to the NEC's refusal to consult the members. The council then elected Dennis Garrison of Alabama by a vote of 14 to 9, with Sims and Gleason abstaining.

The principle that the AFGE leadership must be accountable to the membership suffered another defeat. But the issue was at least raised within the executive council, and several union leaders showed themselves standing behind this important principle. — GARY GRASSL

can change their environment, an idea they now seem to reject.

Ten-odd staff members have been specially hired by the Park Service for this project. They are now teaching in classrooms for three week blocks, working EXPAND into the regular curriculum. By the end of the year they will have reached some 24,000 children.

EXPAND may hold lessons for more general learning and deserves careful watching.

Dirty drug stores

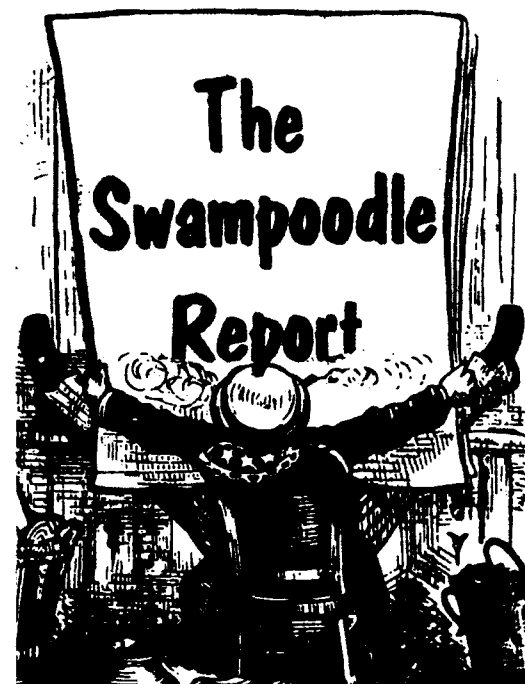
THE Consumer Affairs Committee of Americans for Democratic Action has charged that the sick consumer who must have a prescription filled in D.C. drug stores takes a chance of becoming sicker because of the unsanitary conditions rampant in the city's prescription departments. Because the consumer cannot go behind prescription counters, he is unaware and defenseless. The report, compiled by Ann Brown, Alison Heckler and Debby Wager, charges "It's not safe to be sick in D.C."

Prescriptions areas of D.C. drug stores are essentially unregulated and unsupervised. The last pharmacy legislation, passed by the U.S. Congress in 1906, says nothing at all about sanitation, and deals only vaguely with drug misbranding and adulteration. Furthermore, a recent Corporation Council Ruling last May ex-

pressly forbids the Drug and Chemical Control Officer of the D.C. Government to inspect pharmacies for the purpose of determining sanitary conditions.

Frederick Geissel, the present D.C. Drug and Chemical Control Officer created the current pharmacy inspection sheet. But he met intense opposition from the Pharmacy Board, pharmacists and the Corporation Counsel.

Despite such opposition, the full staff of the Bureau of Drug and Chemical Control, traveling by bus, has managed to survey 140 drug stores in the District over a three-month period (June, July and August). Of the 140 inspections, 26 stores (almost 20 per cent) score below 70 of a possible 100 points. A below-70 score equals enough serious unsanitary hazards to require temporary license suspension.



HI there fellow children of America. I'm finally back after months on the campaign trail. I was working for Fred Harris but we had such a low budget campaign that no one told me my candidate had dropped out of the race until an FBI agent found me in a hotel room in Keokuk in late October. I had been sent to Keokuk by one of Harris's key assistants who said, "I want you to find the little old lady in tennis shoes and get her vote." Two days before the agent showed up, I had finally located her. She owned 293 shares of Keds and lived on the west side of town where she tie-died needle-point as a hobby.

It's nice to be back in beautiful Washington. It's so pretty in the fall, with the leaves dropping on the ground, Connecticut Avenue dropping into the Metro tunnel and the deep brown earth of Maryland and Virginia drifting gently down the Potomac.

One of the first things that happened after I got back was the Indian takeover of the BIA building. When the Indians finally left, the GSA reported that the visit would cost the government approximately 83,333 times what had been paid for Manhattan. Which proves that in the long run, it pays to be fair.

Not all the Indians were behind the takeover. A group of Indians toured the building after the demonstration and called for the prosecution of the protestors. Replied a sit-in leader: "They are just a bunch of Uncle Tomahawks."

The big local news is that Walter Washington may become Secretary of Housing and Urban Development. That's like making Pan Secretary of Labor. It reminded me of Graham Watt's immortal words: "We are developing the capacity for a housing program."

Anyway, the story isn't true. It's much more likely that Walter will become Chief of Protocol, since he's so nice to alien officials.

Walter II has won re-election, I see. In an election night statement a member of his staff announced that the results "confirm our faith in 58.7% of the people."

Speaking of faith, there was a sign in the McGovern headquarters that announced: "Nixon is a Graham Quaker."

That's it. Remember the words of our father who's artfully in the White House: "The average American is just like the child in the family." The task for the Democrats is clear: go after the youth vote.

Josiah X. Swampoodle
Purveyor of split infinitives
for more than thirty years

JFK killing revisited

JOHN COVERT

CYRIL Wecht is a forensic pathologist with degrees in both law and medicine. He's director of the Institute of Forensic Sciences at Duquesne University in Pittsburgh; and assistant professor of pathology at the University of Pittsburgh Medical School. He's also a recent past president of both the American Academy of Forensic Sciences and of the American College of Legal Medicine. Besides that, he's the Coroner of Allegheny County (Pittsburgh).

This August, Wecht became the second non-governmental medical expert allowed to view the items from the autopsy of President Kennedy stored at the National Archives.

In a recent interview, Wecht said he questioned the Warren Commission's findings even before his two days of research at the Archives. But when he came out his conclusion was that "The Warren Commission Report is totally untenable, unacceptable and absolutely incorrect as far as its findings on Lee Harvey Oswald and the single assassin theory."

The Kennedy family turned over numerous items from the autopsy to the Archives in October 1966, with the stipulation that none of the material be released to the public during the lifetime of Kennedy family members, and that after five years "recognized experts in pathology or related sciences" be allowed to view them.

The first "expert" granted permission to view the items was Dr. John Lattimer of New York. Lattimer is a urologist — a kidney and bladder specialist — whose only qualification seems to have been a consistent defender of the Commission's findings. Lattimer spent just three hours in the Archives last January and immediately afterwards released his conclusion that the autopsy items supported the Warren Commission's findings.

Wecht, then, was the first critic of the

Warren Commission Report to be allowed entrance, and this only after he spent nearly a year attempting to get permission from Burke Marshall, a law professor at Yale Law School who acts as an official representative for the Kennedy family. Wecht says he probably wouldn't have gotten permission at all if Marshall hadn't been prodded by others interested in the autopsy items.

When Wecht finally did make it to the Archives, on August 23 and 24, he said he discovered a number of autopsy items were inexplicably missing — most notably the preserved brain of the President and a number of microscopic slides of tissues removed from the bullet wounds. And so far, no one has explained the disappearances. But what remained at the Archives was enough for Wecht to confirm his doubts.

In our interview, Wecht recreated the scene at Dealey Plaza and Parkland Hospital in Dallas, and at the Bethesda Naval Hospital, where the autopsy was performed the evening of the assassination.

In Dealey Plaza, the President's car "had just made a right hand turn and was proceeding to an underpass when shots rang out. President Kennedy clutched his throat, Governor John Connally was struck, then Kennedy was struck in the head." By the time the President was brought to Parkland Hospital nearly 30 minutes later, he was already dead with the basics of "life" being preserved only by machine.

"Under Texas law the autopsy should have been performed in Dallas," said Wecht. "But there was much confusion, a lot of shouting and ordering going on, and eventually through ruse and other tactics the body was taken out a private door and put aboard Air Force One for the flight to Washington."

"Now, the autopsy at Bethesda Naval Hospital should not have been any cause for confusion. Unfortunately, instead of the time lapse being used to get the most qualified pathologists for the autopsy, the situation got worse."

Wecht said three staff doctors were given the task, only one of whom had experience with forensic pathology. "It was essentially a military undertaking. Admirals, generals, FBI and Secret Service personnel were present in the room to oversee the autopsy. The doctors acted as military subordinates."

According to records made at Parkland Hos-



pital, Wecht said, doctors there noted two wounds: one, a huge gaping hole, on the right side of Kennedy's head, and the other a round circular hole in the middle front of his throat.

Doctors performing the autopsy in Washington, however, noted these wounds: the huge gaping hole in his head, a smaller hole in the upper back of his head, and a hole in his back six inches below shoulder level. This latter wound was puzzling because no exit wound was found for it, yet the bullet was not in the body.

"They concluded," said Wecht, "that the bullet which had entered his back fell out of the same hole onto a stretcher when doctors at Parkland administered pressure to the President's chest to revive his heart." And, indeed, a bullet had been found on a stretcher by a janitor at Parkland during the early evening of the twenty-second.

The wound in the throat was not even examined at Parkland because doctors had, in their haste, used the bullet hole to insert a breathing device into the President's throat. Thus, the Bethesda physicians noted only "an incision" in their report. "No one there had enough forensic experience to realize the incision was actually a bullet wound," said Wecht.

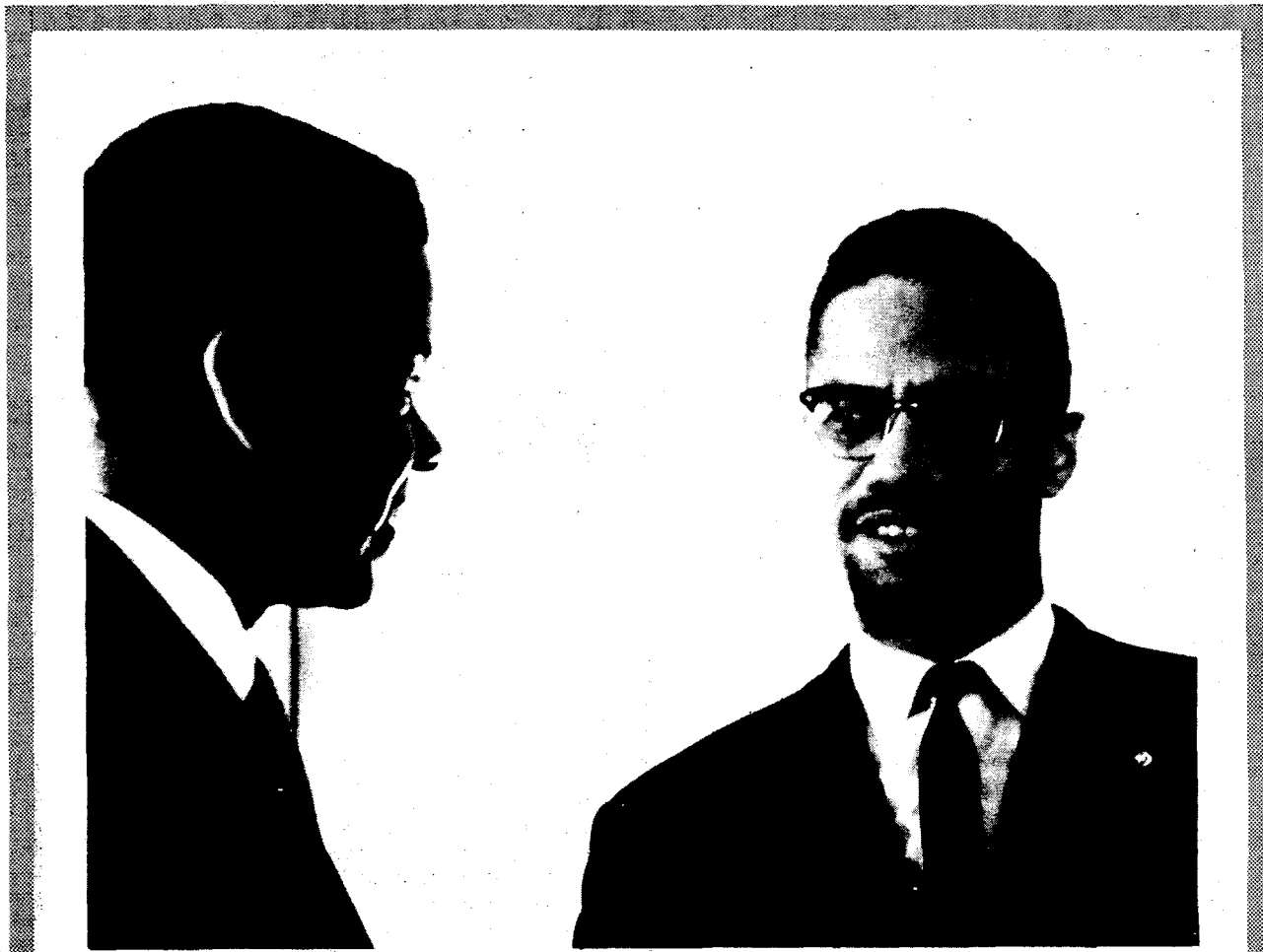
And so, Wecht went on, the doctors at Bethesda released the body for burial and gave their results: Kennedy had been hit twice, once in the back (the bullet of which fell out later from the same hole), and once in the head (the bullet of which fragmented). Nothing was said about the smaller wound on the head; and, of course nothing was said about the throat wound.

Wecht said the embarrassing part of the autopsy came the next day — after the body was already gone — when the doctors learned for the first time that there had also been a wound in the throat. Rather than admit their mistake and re-examine the body, Wecht said the doctors made a "despicable" choice and "chose to be quiet about it."

The easiest way out was to match up the wound six inches below the shoulders in his back and the wound in his throat. "But you couldn't very well have a bullet entering six inches below the neck, then make a sudden U-turn and exit out the throat," said Wecht. "So they simply altered the sketches that had pinpointed the wounds. I've seen the first sketches made of the wounds and they showed a wound six inches below the shoulder. I've also seen the holes in Kennedy's shirt and jacket and everything matches up. But in their testimony for the Warren Commission the doctors simply moved the hole up several inches" to make everything plausible. "Nobody challenged them. They said they hadn't drawn the first sketches to scale but now they could remember where the wound was. Every other hole, scar, incision and mark was drawn exactly. Only this hole was several inches off."

Wecht said that in December, 1966, he was allowed to view the Zapruder film of the assassination, which he did over 100 times in addition to examining blow-ups of each frame. He said that using this film, the FBI was able to gauge the length of time between the first and last times the President was struck, which turned out to be about six seconds. They also test-fired Lee Harvey Oswald's rifle (a single-shot, bolt-action Manlicher Carcano) and found that the quickest it could be loaded and fired — never mind aimed — was 2.3 seconds. This presented a bit of a problem in that four bullets apparently were fired, and the length of time between them purportedly was six seconds. Yet it would take nearly seven seconds just to get off that many shots.

(Please turn to page 13)



WITH this issue, C. Sumner Stone (left) returns to Washington — via the pages of the DC Gazette. Chuck Stone is well known to many of our readers as the former editor of the Afro-American, special assistant to Rep. Adam Clayton Powell and local community activist. Lately, Chuck has become a columnist for the Philadelphia Daily News and, thanks to the Universal Press Syndicate, he now also becomes a columnist for us, too. It's nice to have him back in town.

WITH THE PEOPLE

The black vote

CHUCK STONE

IF you're a pessimist about what happened in the election, the black vote's tombstone should read "Rest in Peace." With an 85 per cent national vote for the presidential loser, the black vote came as close as it ever will to burying itself.

A more optimistic view suggests that a banquet hall should be decked out for a celebration. On several local fronts, the black vote showed it still has as much life as an overpopulated maternity ward.

In deep South Atlanta, Georgia, the Reverend Martin Luther King, Jr.'s former aide the Reverend Andrew Young, Jr., was elected to Congress.

In Southwest Houston, Texas, State Senator Barbara Jordan also won a congressional seat.

Together they represent the first blacks in Congress from the South since 1901 when North Carolina's George H. White, an eloquent speaker who held law degrees from several universities, was defeated.

Newly elected to Congress with Ms. Jordan and the Reverend Young was Los Angeles' State Representative Yvonne Braithwaite Burke. These three additions now give blacks a total of 16 members in the House (including D.C. non-voting delegate, the Reverend Walter Fauntroy). L.A. also becomes the third major city after New York and Detroit to have at least two black members in Congress.

But it was in Chicago where the black electorate grabbed the system on November 7, shook it vigorously and made it respond with awesome results.

With a rare combination of political sophistication, communal unity and raw anger, the second largest black community in America made themselves the pivotal force in the defeat of powerful State's Attorney Edward V. Hanrahan.

To blacks in Chicago and in other black communities, Hanrahan had become one of the most detested symbols of white racism since Birmingham, Alabama. Three years ago he had authorized a raid on an apartment that resulted in the controversial slaying of two respected Black Panther leaders.

Despite a grand jury indictment (and subsequent acquittal) and strong black protests, Hanrahan won Democratic renomination. He then proceeded to adopt the Richard Nixon style of campaigning — ignore the black community.

During this same period, police mistreatment of the blacks became so extensive it caused the long-time Daley ally, Congressman Ralph Metcalf, to break with the Mayor.

Blacks quietly fumed, but kept their cool, heeding the same advice of once-powerful Chicago Congressman William L. Dawson: "Don't get mad, get smart."

On November 7, they did.



ANDREW YOUNG

Voting over 80 per cent for Democratic McGovern, they went on a ticket-splitting orgy to give 60 per cent of their vote to Hanrahan's Republican opponent, Bernard Carey. Carey was listed as 21-B on the ballot. All over the black community the word was passed: "21-B is the survival key." Black Alderwoman Anna R. Langford said she watched a very unpolitical young man walk into a polling place and yell: "Okay! Give me dis 21-B."

Marcos's US trained police state

MICHAEL WARE

A LITTLE-PUBLICIZED group of U.S. documents reveals that the U.S. has been directly involved in the creation of a police state in the Philippines.

In establishing the present state of martial law and carrying out mass arrests against all political factions who oppose him, Phillip-

Of Chicago's 14 black wards, Carey walked away with 10. Even the fourth ward controlled by Mayor Daley's faithful colored houseman, Alderman Claude Holman, could only give Hanrahan a margin of 120 votes.

Carey won by a scant 29,000 out of 2,206,000 votes cast. Had Chicago blacks stayed submissively in the Daley "big House" where they have dwelled for fifteen years, Hanrahan would have easily overcome Carey's 60 per cent lead in the suburbs.

But Chicago blacks made the Daley machine a second offer it couldn't refuse and split their tickets again to vote for the anti-Daley Democratic candidate for Governor, Dan Walker. He also won. The margin of victory was the black vote.

History does repeat itself with ironic consistency. Back in 1955, a black Congressman named William L. Dawson hand-picked an unknown State Senator named Richard J. Daley to run for Mayor because of police harassment of the black community. Seventeen years later, Dawson's successor, Metcalf, is leading the dismantling of the once invincible Daley machine on this same issue — police mistreatment of black people.

Black political power in America still has a depressingly long way to go.

With blacks as 12 per cent of the national population, the 12 blacks in Congress (3 per cent) reflect black national impotence.

The emphasis within the black electorate, however, must now shift away from the national to the local level. When blacks pursue a specific electoral strategy as they did in Chicago on November 7, and as they have many times during the last four years — to elect 87 black mayors and over 2,000 state and local representatives — they prove the system can work for them.

They'll occasionally lose some big ones at the local level such as the reelection of Mr. Nixon's surrogate racist in the Senate, Michigan Senator Robert Griffin. Even Detroit black unity simply cannot overcome the massive Michigan white unity against busing.

But "four more years" also means the black vote has four more years to get itself together. It will, because there is no alternative in American democracy.

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pine President Marcos has relied on a police force fully trained and equipped by the United States. In the present crisis, U.S. advisors (many of whom previously worked at similar jobs in South Vietnam) are in daily contact with the commanders of the Philippine police apparatus.

The present situation has long been in preparation. Very soon after he assumed office in 1966, President Marcos began searching for ways to improve the capacity of Philippine police agencies to control and suppress insurgent political movements — including student groups, labor unions and peasant organizations.

One of his first acts, on April 12, 1966 was to meet with the U.S. ambassador, the head of the U.S. Agency for International Development mission, and the director of AID's Public Safety Division. As a result of this meeting, it

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WANTED: Mountain cabin for a weekend or a group of weekends. Open for suggestion. Joe Bush. 583-9441.

OPENING runaway house. Need linen, beds, dishes — everything to set up a home. Call Pat, 234-6664 or 387-5760.

PEOPLE'S BRAINS are being cut apart! First wave of brain mutilations (lobotomies & psychosurgeries) took about 50,000 Americans. Lobotomies and psychosurgery are again starting to be done on large scale. Target groups this time include inmates in some hospitals and hyperactive children as young as age 4. People interested in working to stop lobotomies & psychosurgery can call Robert Leisinger, 462-3704.

BUSTED FOR (CRIME?) of marijuana. Am white, 24, Sagittarius & lonely. If your week has room for a letter to me, please write. All letters answered. Wayne Lassell. B-30514. P.O. Box 441, Palm Hall Cell 2-33, Chino, CA. 91710.

JAMES RIDGEWAY

The story starts with J. Sterling Livingston as a young man running a purchasing course for the Navy at Harvard Business School during World War II. From there he went to work for the Navy helping figure out how to procure goods more efficiently. Next he was back at Harvard writing a dissertation on government procurement. Then the Navy asked him to help with more procurement problems. Livingston wanted to run his business through Harvard, but when the dean told him that would be too blatant, he organised Harbridge House on the outside. There he collected Harvard-MIT intellectuals who made money telling the Navy how to buy from business. After making a few million dollars telling the armed services how to outsmart business, Harbridge House contracted out to corporations and made a few million more telling them how to slip around the procurement policies they had devised for the armed services. Livingston got bored with this business and dumped it. He soon began a new company called Management Systems, which relied on more Harvard-MIT intellectuals, and also was in the business of assisting the military with procurement problems. Tiring of Management Systems, Livingston merged it into Peat, Marwick & Mitchell, changing the name of the new subsidiary to Peat, Marwick & Livingston. Always on the move, the Harvard business professor sold out, and started an education technology company called Sterling Institute - a collection of companies which do management training, teach blacks to shed their useless black standards and adopt white ones instead, and put out motivational comic books featuring such slogans as "Power is Green, Baby." Sterling Institutes does a lot of work for Peat, Marwick

Peat Marwick & Mitchell itself has an unusual record for a big independent accounting firm. The company received \$5 million during the last decade from the Penn Central, a company it served as both auditor and consultant. Peat Marwick also represents several other railroads before regulatory agencies. At the same time, Peat Marwick is a large contractor from the Department of Transportation. When Penn Central received money under a Metroli-

Guttman and Wilner go on to instruct, "While there is no public record of privately located government officials, PMM's internal newsletter boasted that the firm had located no lesser personnel than HEW's assistant secretary for administration and deputy assistant secretary for finance. These were interesting selections, for it is these men who are often responsible for the work PMM does for HEW. According to the HEW procurement regulations, for example, it is the assistant secretary for administration who must approve all management consultant contracts. Who did PMM find for the post? Relying on its vast facilities, PMM uncovered one Rodney Brady, a man who, coincidentally, had formally been an official of Management Systems Corporation, the firm that had, as we recall from the Mark 48 episode, merged into PMM."

P. O. Box 184, Lansing, Mich. 48901

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GAZETTE GUIDE SUPPLEMENT NOVEMBER 1972

GAZETTE GUIDE SUPPLEMENT

TO USE this update, first cross out the organizations listed below in your copy of the Gazette Guide. Some are no longer in operation; others have changes. All the latter are listed in the update section that follows. If you do not have a copy of the Gazette Guide, you may obtain one by sending one dollar to the DC Gazette, 109 8th St. NE, DC 20002.

DELETIONS

PAGE 5: Black United Fund

PAGE 6: Uptown Progress, Blackman's Development Center.

PAGE 7: Washington Job Co-op

PAGE 8: Tax Reform Research Group

PAGE 9: Community Day Care Coalition.

PAGE 10: New Schools Exchange, School Without Walls, Washington Area Free School Clearinghouse, Federal City College.

PAGE 11: Child Guidance Clinic, Washington Institute for Quality Education

PAGE 12: League of Conservation Voters

PAGE 16: Citywide Tenants Union.

PAGE 17: National Urban Coalition

PAGE 18: American Civil Liberties Union

PAGE 20: Metro DC Vets Coalition

PAGE 22: Under City Council delete Margaret Haywood and Henry Willard

PAGE 23: Computer People for Peace, Catholic Peace Fellowship

PAGE 24: National Council on the Aging, Citizens Transportation Coalition

PAGE 26: Committee of 100 on the Federal City, People's Fund, United Givers Fund, Vacations for Social Change.

PAGE 28: People's Union, Neighbor's Inc.

PAGE 29: Latino Information Center

PAGE 30: Police District Project at 997 Fla. Ave. NW

PAGE 32: Capitol East Housing Council

PAGE 36: Pepco

PAGE 38: Colonial Times, Quicksilver Times, Other Scenes, New Democrat, Art Scene, The Sheet.

PAGE 39: WAMU, WMAL, WTOP, WTOP-TV, WETA

PAGE 40: Evening Star, Daily News, New Schools Exchange, Newsreel, Bolling Other.

PAGE 41: DC Hotline

PAGE 42: y.e.s. NEWS SERVICE

PAGE 44: Gallery Marc, Jane Haslem Gallery, Protech-Rivkin Gallery

PAGE 45: Chevy Chase Players

PAGE 46: Potomac River Jazz Club

PAGE 47 American Film Institute

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BLACK ECONOMIC UNION
3230 Penna. Ave. SE 20020 581-2200

COALITION OF BLACK ORGANIZATIONS
2815 14th NW

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NATIONAL ALLIANCE OF BUSINESSMEN
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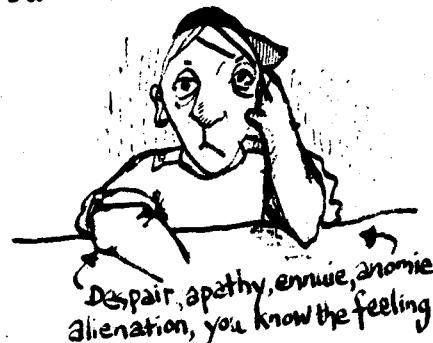
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JFK CONT'D

The results indicated it was "an impossibility that one person could have done all the shooting." Wecht said it was this contradiction that led to the Commission's "single" or "magic bullet theory" — which affirmed that one bullet "entered John Kennedy's back and exited through his neck, went into Governor Connally's right back (breaking a rib), exited from his right chest into his right wrist where it shattered a large bone, then went into his right thigh, only to be found later on the stretcher at Parkland Hospital."

"Whatever needed to be done to correct their inconsistencies was done," Wecht charged, "because no one else knew what was going on and it was not until years later that private investigators had a chance to see the evidence."

Warren Commission exhibit number 399 is the bullet that was found on the stretcher at Parkland Hospital. Wecht says his examination of the Archive x-rays shows particles of metal in Kennedy's chest and also in Connally's chest — traces of the bullet that passed through them. This same bullet, according to the Warren Commission, was also supposed to have broken one of Connally's ribs and shattered a bone in his wrist. The bullet is a 6.5 mm. shell with an original weight of 161 grams. Two more inconsistencies presented themselves, said Wecht, because the bullet found at Parkland has a weight of 159 grams:

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AFL-CIO asks 'Farah' boycott

Farah Manufacturing Co makes pants for swinger-types and other young folks. That's where the bulk of their money comes in.

Farah Manufacturing is located in Southwest Texas, where it can "take advantage of a favorable labor market." That means that Farah is there so it can hire Mexican-Americans at cheaper than cheap wages, exploit them to the fullest, and then discard them.

In May of this year, 3,000 Farah workers walked out of eight plants in Texas, and have been on strike ever since.

The strike seems to be right out of the 1930's. When 3,000 of Farah's 8,500 employees announced they were hitting the bricks because the company refused to let them organize a union, the company responded by firing them. In addition, more than 1,000 of the strikers have been arrested, mainly under a ridiculous Texas law that says each picket must be spaced at least 50 feet apart.

The executive council of the AFL-CIO says the company has been using "tactics from the dark ages," including the use of vicious police dogs against picketers, unlawful discharges of workers for union activities, increased output standards without pay increases, personal intimidation and tight surveillance of union sympathizers.

The firm's president, Willie Farah, claims his use of unmuzzled dogs was a precaution against "booze up Latin kids."

Farah said he couldn't understand why the strikers were dissatisfied, since the company took care of most of their needs and paid them better than people with their skill at other firms.

Farah operates company buses to transport workers to the job and runs a medical clinic for the workers in the plant.

Union sympathizers say that Farah's wages are about a dollar lower than union wages in Southwest Texas for similar work. Of particular dislike to many employees is the company policy which allows it to fire any employee for any reason. This policy is used against those who sympathize and against those about to retire.

According to one worker, no employee at Farah has ever received retirement benefits because there's always some reason to dismiss him before he reaches age 65.

Willie Farah says the strike hasn't adversely affected the company so far. The company, however, reported a loss of \$5 million off the quarter ending July 31.

Farah's practices forbade employees to talk together during working hours; warned that employees who become active in the union could expect harsh treatment from the company; took photos of striking workers; gave harder and more unpleasant work to union supporters; grilled employees about their union sympathies — and finally, firing the strikers.

Because of this, the AFL-CIO has called for a nationwide boycott of Farah pants. This is only the third time in history that the labor conglomerate has called for a nationwide boycott. The other two were: the 1969 grape action, and the 1969 call to boycott General Electric products. The national boycott has been blacked out by most non-union media papers.

— Milwaukee Bugle American

(1) According to the Commission's report, the bullet lost only two grams of weight in passing through both Kennedy and Connally and leaving traces behind in both;

(2) and after doing all this damage to both men, the bullet has "no deformities in its upper two-thirds at all and the bottom one-third shows only very minimal flattening with no loss of substance."

In addition, one small section of the base of the bullet was removed by the FBI for examination, which brings up the question of how the bullet could have lost any substance in passing through the two men and still weigh 159 grams after the FBI sample was removed.

Still another impossible consequence of the Commission's findings was that the bullet was moving from right to left as it passed through Kennedy, then had to turn abruptly in mid-air and go into Connally's right back (Connally was seated directly in front of Kennedy at the time). "Bullets only do that in comic books," said Wecht.

"There is not one forensic pathologist I have talked to who believes the Warren Commission findings," Wecht said. "And without the single-bullet theory, the Warren Commission conclusion of a lone assassin is destroyed. The evidence clearly indicates that at least more than one person was involved in the shooting."

Wecht claimed no special information about who the other assassin(s) might be, but implicated Dallas Patrolman J.D. Tippet as part of the conspiracy. According to Wecht, 45 minutes after the assassination Tippet, "Who was in a place he had no business being" (since all police had been ordered to Dealey Plaza), spotted Oswald walking down a street, "decided that he was the assassin," and went after him — only to be himself killed.

"J.D. Tippet was there to do a job that because of his failure, Jack Ruby had to complete two days later," Wecht said.

"By legal definition we're dealing with a conspiracy," he said. And who is behind it all? Wecht points to members of the CIA. He said it is a well-known fact in Washington that Oswald had been on the payroll of the CIA up to the time of the assassination. "The CIA has pulled bloody, cut-throat operations all around the

world," he said, "yet no one wants to believe that it could happen here."

Wecht's conclusions, as limited as they are, parallel former New Orleans District Attorney Jim Garrison's conclusions. Garrison (with whom Wecht has conferred on the assassination investigation) claims that a group of right-wing CIA members along with members of the Cuban exile community and others plotted and carried out the assassination, believing that President Kennedy was beginning a leftward drift that threatened national security, and was also considering an easing of relations with Fidel Castro.

Lee Harvey Oswald lived for 36 hours after the assassination. All that time he was being interrogated by federal, state, and local authorities. Yet, said Wecht, we are told that not one note, tape recording, or transcript was made in all that 36 hours of interrogation.

Yet the Dallas police force was reputed at the time to be one of the most experienced in handling homicide cases.

"Yet who listens to all that?" complained Cyril Wecht. His visit to the National Archives and his important findings resulted in a brief flurry of headlines around the country and little else. No one has come forth to challenge anything he has said, even his most damning indictments of the Warren Commission findings. Government policy seems to be to ignore the critics and hope they eventually go away.

— AFS

MARCOS CONT'D

was agreed that the Public Safety Division would conduct a three-month survey of law enforcement operations in the Philippines, leading to the development of a plan for a U.S.-backed program to upgrade the Philippine police apparatus.

The resulting plan, "Survey of Philippine Law Enforcement," served as the basis for a reorganization of the Philippine police and for a strongly updated Public Safety Division presence in the country. Headed by Frank Walton (Chief Public Safety advisor in South Vietnam during the early sixties), the PSD survey team worked very closely with members of the Philippine Police Commission (POLCOM), a high level agency created by the Police Act of 1966 to "achieve and attain a higher degree of efficiency in the organization, administration, and operations of local police agencies with the end in view that peace and order may be maintained more effectively."

To date, PSD accomplishments in the Philippines, according to the report "USAID Programs and Projects Presentation to the Congress for Fiscal Year 1972," are listed as follows: "Training in 11 different courses conducted at 7 new training centers were received by 10,540 police. Technical assistance in the fields of organization, administration, records and identification, criminal investigation, tactical operations and logistics was being provided to the police departments of 11 cities and municipalities; communications systems had been established in 12 provinces; mobile patrol systems in 6 cities; and communications service depots in 12 provinces. In addition 60 communications technicians and 1,589 operators had been trained."

— LNS

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Checking out the UFO's

SAUL-PAUL SIRAG

The UFO Experience, a Scientific Inquiry by J. Allen Hynek (Regnery, Chicago, 1972).

THE "flying saucer" phenomenon will not go away.

People who thought that the Condon report, Scientific Study of Unidentified Flying Objects (with its recommendation that UFO's are not worth studying), was the definitive word on the subject will be startled by J. Allen Hynek's The UFO Experience, A Scientific Inquiry. Hynek is the perfect person to reopen the UFO issue among scientists. He is the chairman of the Astronomy Department at Northwestern University. For 20 years he was the scientific consultant to the U.S. Air Force "Project Blue Book" investigations of UFO reports. HE has done more UFO hunting than any other scientist, yet he has never been labeled a kook. In fact most ufologists thought he was an enemy of UFO research.

Hynek's book is partly a scathing criticism of the Condon report, and partly a presentation of 80 UFO cases, most of which he personally investigated (and most of which the Condon report ignored). His main criticism of the Condon committee's work is that they spent most of their time studying identified flying

objects (such as balloons, planets, aircraft) rather than investigating more reports of truly strange objects for which no ordinary explanation is possible. And Hynek points out that one quarter of the 90 Condon report cases were not explained, but rather buried in the vast mass of data that make up the 965-page report.

Some of Hynek's cases are exceedingly well authenticated, with multiple technically-trained witnesses independently making corroborative reports based on both visual and radar contact. For instance, on the morning of July 27, 1966, the Federal Aviation tower in Greensboro, N.C., picked up radar UFO's and, independently, several policemen in the vicinity reported seeing UFO's buzzing by. By concentrating on the truly unidentified phenomena, Hynek's plea for extending our study of UFO's becomes concrete. He does not make any claim that the UFO phenomena necessarily represent extra-terrestrial intelligence. His approach is rather to say, "Look, whatever their source, the study of these strange objects is likely

to lead to the understanding of new physical principles."

One criticism that can be leveled at Hynek is that he arbitrarily excludes from consideration all UFO accounts that include communicating with humanoid entities. He allows cases of seeing the entities, but draws the line at talking to them. Perhaps he didn't want to push credibility too far. But there are well-authenticated accounts of such communications, such as the Betty and Barney Hill story brought out through independent hypnosis sessions with a prominent Boston psychiatrist. John Fuller wrote this up as The Interrupted Journey, most of which consists of transcriptions from the psychiatrist's taped sessions with the Hills.

Hynek says he left out UFO "contactee" accounts because they usually come from people who "manifest psychological aberrations." But, one must ask, "Who wouldn't manifest psychological aberrations after having such a weird experience, especially after having been led to

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Alternatives to higher education

YOU don't have to attend school today to get a college education according to This Way Out, a new guide book on alternatives to higher education.

The book — the only one of its kind — is a comprehensive source of ways, methods and systems that allow a student to break out of obligatory college education.

Published this fall by E.P. Dutton, the full title of the paperback is This Way Out: A Guide to Alternatives to Traditional College Education in the United States, Europe and The Third World. It is a 468-page kit offering access to learning through experimental, experiential and independent education. The book is written by John Coyne and Tom Hebert.

This Way Out has three parts: "Independent Study" is a how-to section on planning one's education and achieving accreditation. It shows how to use neighborhood libraries, newspapers, books, work/study programs, collective learning and external degree programs both to learn and to gain marketable tools and skills — all at less cost and with more freedom than attending school.

Part two is for those who want to find a college and get their degree, but on their own terms. It contains information on how to choose an experimental college; a breakdown of new and experimental colleges, well-known experimental colleges, small and innovative colleges; and a guide to special programs. In addition to evaluating the quality of education available at each school, the authors comment on atmosphere, composition of student body, living arrangements, physical plan and costs.

Part three concerns studying abroad. There is information on the best schools to attend in Europe, as well as in 70 Third World countries where one can study everything from Amharic to Zen. There are also sections on how to travel overseas and how to live in Third World countries.

— CPS

GRANDMA KLING'S RECIPES



MONROE Fabian was born and raised in Berk's County, Pennsylvania, the heart of what is commonly known as Pennsylvania Dutch Country. His recipe, Schnitz un Knepp, literally means slices and buttons and it is not Dutch though it is Pennsylvanian. According to Fabian, whose ancestors started settling Pennsylvania in 1741, they were all Germans. "It's Pennsylvania German, period."

Monroe is an associate curator for the National Portrait Gallery and was organizer of last year's successful exhibition "Portraits of the American Stage." But his real interest lies in Pennsylvania German history and his Victorian apartment on New Hampshire Avenue, NW contains many artifacts from that area. The walls of his kitchen are covered with Pennsylvanian German rye-straw baskets and tin cookie cutters. He is also researching Pennsylvanian German dower chests in preparation for a book to appear sometime next year.

Because his apartment is small, Monroe seldom entertains more than six people at a time. A dinner with Schnitz un Knepp would start with pickled beets, pickled eggs, chow chow, pickled cabbage and some Lebanon balony. When the main dish is ready these condiments are carried to the table to be eaten with the meal. Dessert is traditionally, Shoofly Pie, which he says is readily found in area bakeries. The apple schnitz are air-dried apples with the skin retained and are dark brown in color. Regular yellow-colored sulphured dried apples are not suitable. (See notes below)

SCHNITZ UN KNEPP

Ham butt or small picnic ham (about 3 to 4 pounds)
2 or 3 cups apple schnitz

Batter for Knepp:

1 egg
1 cup flour
1/4 teaspoons salt

1/2 teaspoon baking powder
enough milk to make a very stiff batter (about 1/3 cup)

(or use prepared baking mix such as Bisquick and follow instructions for dumplings)

Wash schnitz and soak barely covered for at least four hours. Place into large covered kettle with ham and simmer about a half hour for each pound of ham. When ham is done remove from kettle to a warm oven. Drop knepp batter into simmering schnitz about a half teaspoon at a time taking care not crowd the knepp as they swell during cooking. Cook uncovered six minutes and covered six minutes more. This should make at least two dozen knepp. Slice ham and serve with schnitz and knepp.

(NOTE: Commercially air-dried apples are not available in the Washington area. Stores which did stock them said they were too expensive. The following home method for air-drying apples is from a 1929 Fannie Farmer cook book.)

Four days before serving Schnitz un Knepp, place thin slices of cored apples with skin on, on cake racks placed on a cookie sheet. Place the slices in rows, close together one layer deep. Cook at 140 degrees for about four hours. Turn the slices occasionally to keep them from sticking to the racks. Remove as soon as dry. The apple slices should feel dry on the outside, but slightly soft on the inside. They should be pliable, but no water may be squeezed out. Place the slices in a container and each day remove the slices and pour them back and forth between two bowls to cause an even drying. If the apples still seem moist at the end of four days, dry them a little longer in the oven.)

FILMS

'Lady Sings the Blues'

JOEL E. SIEGEL

BILLIE Holiday has been an important part of my life for the last thirteen years, through good and bad times in a half-dozen cities. In fact, she's singing as I write this. I never got to see her perform. She was dying in 1959 as I read her autobiography *Lady Sings The Blues* and by the time I managed to track down one of her albums, she was gone. But not really gone because her life — the small part of her life that gave her pleasure and pride — is preserved on records. Those dazzling "golden years" of the Thirties on Columbia, with a heartbreaking young Lady swinging with Teddy Wilson and Lester Young: the more intense, less exuberant sides made for Commodore (and just reissued by Atlantic): the soupy, string-laden Decca singles, on which Lady's voice cut through the mush like a knife: the Verve albums of the mid-Fifties, her voice bruised but even more expressive: that final M.G.M. album with barely a ghost of the voice remaining, nothing separating Lady from her blues.

Like the very few inimitable figures in the popular arts of this century — Buster Keaton, Duke Ellington, Fred Astaire — Billie had greatness beyond any rational analysis. There has never been a jazz singer who could touch her, even though Sarah Vaughan's voice is infinitely richer, Ella is more versatile and appealing, Anita O'Day is rhythmically and harmonically more adventurous and Carmen MacRae, the only serious Holiday rival, more sensitive and self-controlled. Only genius could take a small, un-beautiful voice, wrap it around an insipid pop song, and somehow manage to express the entire spectrum of joy and pain. Like every other admirer of Lady, I was appalled to discover that she was going to be portrayed on film by Diana Ross, of all people, the little plastic rock machine of the Supremes who, wrapped in sequins, sang what seemed to be one endless Motown song and smiled and smiled and smiled that sexy, calculated smile. Diana Ross as Billie Holiday? To quote one of Billie's songs, "the moon looks

down and laughs."

Well, as I won't have to convince anyone who has seen *Lady Sings the Blues*, Miss Ross may not be Billie Holiday but whatever she is, it's unexpectedly wonderful. She has a face that the camera adores — huge eyes, dark honey skin and the most mischievous and mobile of mouths. She gets a chance to do everything — comedy, romance, pathos, despair — and, in every instance, she performs inventively, always with conviction and still (and this is what separates movie stars from other actresses) always slightly larger than life. At times, she looks and sounds so much like the Billie Holiday we know from photographs and records that you have to suck in your breath at the illusion. But most of the time, she's unmistakably Diana Ross, a girl with so much to give, and who enjoys giving so generously and freely, that nobody can resist her. She proves that her smiling rock-ette number with the Supremes was a hopelessly confining role and, now that she's escaped it, there will be no stopping her. Only in a few prolonged sequences (obviously improvised by director Sydney J. Furie) is Miss Ross anything less than convincing and this is hardly her fault. There are only a handful of actresses who have any gift for improvising on camera and those few, like Jeanne Moreau and Tuesday Weld, have been making movies for more than a decade.

Aside from Miss Ross, *Lady Sings The Blues* is standard Hollywood show-biz biography and hardly worth talking about. Lady's life, which had already been tarted-up by her autobiography collaborator, William Dufty, has been even further falsified and sentimentalized. We've been through this gilded suffering so many times before — with Jane Froman and Fanny Brice and Ruth Etting and Helen Morgan and so many others. Maybe a tenth of the film has anything to do with Billie Holiday: the rest comes straight from the beauty shop.

I seriously question whether any movie biography can possibly be first-rate because no matter how hard the filmmakers try, each one ends up as a series of obligatory "big scenes." (In this case, The Rape, Her Big Break, Her Great Love, Her First Fix, Her Comeback at Carnegie Hall, etc.) Turning the fascinating and significant life of our greatest jazz singer into this sort of bilge is a crime against history and intelligence: from now on, most people will assume that the movie is Billie Holiday's life and not

the infinitely sadder and more revealing tragedy of a superb artist fighting both American racism and her own chronic self-destructiveness. To judge by what we see in the movie, Miss Holiday was little more than a dusky Connie Francis who had some bad breaks. It is never made clear that Billie was not a show-biz star, that her innate artistic integrity prevented her from ever enjoying a huge, commercial success. Although her life was steeped in jazz, the music of the American urban outsider, there is no jazz at all in the movie — no Lester Young, no Teddy Wilson, no Count Basie, and none of that stunning combo backing so characteristic of her best recordings. In fact, there is no indication that she was primarily a record star: we never see her in a recording studio, the one place in her life where she never withheld herself or cheated. If you love Billie Holiday, I suspect that you'd better approach *Lady Sings The Blues* not as biography, but as an old-fashioned showcase for a great new movie star.

The other actors are, in various ways, unsatisfactory. Billy Dee Williams is a big, pretty, matinee idol nothing as Louis MacKay, Lady's real-life third husband, but her only husband and true love according to the foolish screenplay. From the first, fat close-up, you know that Williams, a black Omar Sharif, will soon be taking his shirt off — it's that kind of performance. (Had Lady ever been able to find a strong, long-suffering man like the movie MacKay, her tragedy might possibly have been averted.) Richard Pryor as Lady's accompanist (called Piano Man, to give you some index to the awfulness of the writing) is at least three times too much Richard Pryor for my taste, with all of that night club comic shtick intruding terribly. Paul Hampton, the white devil musician who turns Billie onto drugs, is dreadful, combining the twitching mannerisms of Bruce Dern with a special, studied simper all his own. In fact, except for a lovely bit by Scatman Crothers as a whore-house john, there isn't any other acting in the movie apart from Miss Ross.

What's dangerous and upsetting about kitch like *Lady Sings the Blues* is that undoubtedly black and white audiences will find it far more appealing than they would an honest, artistic biographical film about Miss Holiday featuring, say, Diana Sands, who was once announced for the role. That movie, admittedly an uncommercial

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ART

Angelo Hodick

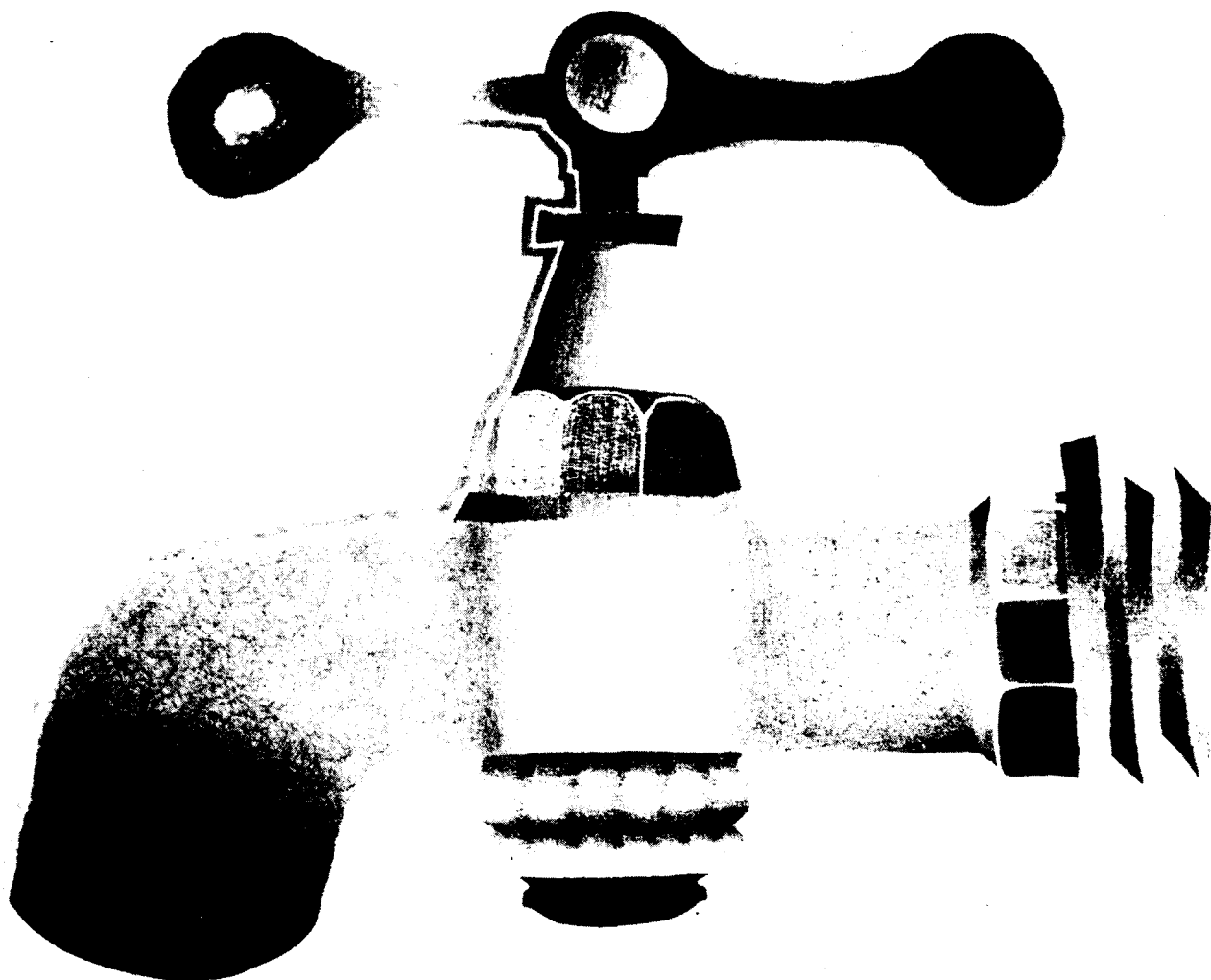
ANDREA O. COHEN

WHAT determines an artist's choice of subject matter? Perhaps it's not too simple-minded to venture that he usually reconstructs memories of things past to which he remains tied either because they have given him freedom, or, more obviously, because they continue tyrannizing him. On the one hand, we have painters like Sam Francis who was liberated from the physical pain and boredom of convalescence by gaining an acute awareness of, and fascination with, the beauty of light playing over a hospital bed. He has painted light ever since. Others paint over and over again personal sources of pain. And although these are more obvious in surrealist and neo-realistic images, they can just as easily be reconstructed in abstract forms.

Angelo Hodick chose as subject matter for his painting and graphic work (which can be seen at the Jefferson Place) simple, small everyday household objects, because they both liberated him from a painful artistic dry spell and represent for him the ability of man to free himself through his "complexity of mind." "Imagine the world," he suggests, "if we threw into the sea" all the jackknives and can openers and faucets and screwdrivers and hammers and paper clips and eyeglasses and watches. These things we take for granted.

Hodick's interest in such gadgets derives first of all from the fact that he is Brazilian. "In the third world," he says, "especially South

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DANCE Black Repertory Co.

SALLY CROWELL

THE lights dim at the Last Colony Theatre, as producer Robert Hooks welcomes everyone to the premiere workshop performance of the D.C. Black Repertory Dance Company and thanks them for supporting the efforts of one of Washington's black theaters. He urges people to continue their support of the BRC as well as Paul Allen's Black American Theatre, Naomi Eftis' Back Alley Theatre and any other theatrical endeavors that are geared toward black audiences and their needs. His appreciative audience of five hundred applauds approvingly and an evening of dance co-directed by Louis Johnson and Mike Malone begins.

The newly renovated theatre facility on Georgia Avenue lends itself well to dance, and even though the inadequate sound system is distracting at times, one cannot help but respond positively to the vitality and enthusiasm generated on and off the stage. At times there is much cheering going on in the audience that one could have mistaken the event for a ball game rather than a dance performance.

Interestingly enough, the first piece on the program choreographed by Louis Johnson, "The Ball," is a dance in five movements that uses ball playing as its motivation. Costumed in basketball uniforms and sneakers, the dancers move in sequences of leaps, runs and jumps that are common to athletes as well as dancers.

The other three dances on the program are more dramatic in nature and reflect the choreographers' talents for utilizing the forms of the past to relate to the present. In Mike Malone's "Spirit," a dance ritual is re-enacted to save the soul of a lost brother, with David Cameron dancing the role of Leader and Clyde

Barrett portraying Brother Lost. In "When Malindy Sings," based on a poem by Paul Lawrence

Dunbar, Louis Johnson has composed five manneristic dances to interpret physically the movement styles of vocalists Lena Horne (La Verne Howell), Roberta Flack (Meache), Aretha Franklin (Kiki), Leontyne Price (Vikki Baltimore), and Nina Simone (Amii). In "For All We Know," Mike Malone has choreographed a balletic romantic duet for La Verne Howell and himself.

Mike Malone and Louis Johnson have worked hard to bring this young group of dancers up to performance level, and although they are strong dramatically and physically, they still have a long way to go before they fulfill their potential technically and artistically. Since they've only been together a short time, however, one can only expect bigger and better things. As of now, it proves to be an entertaining evening and what they lack in experience and polish is made up for in spirit, energy and a genuine love of dancing.

Additional performances will be given at the Colony Theatre Nov. 24th and 25th.

ROCK Black Sabbath

GREG SHAW

LIKE Grand Funk's Phoenix, Black Sabbath Vol. 4 (WB BS 2602) is a big disappointment. It follows their best album ever, Master of Reality, which is one of the finest heavy metal albums extant. Come to think of it, the same comparison can be made with Grand Funk and their previous album, E Pluribus Funk. What's the matter with these old pros, are they getting too old? Passing strange, I'd call it.

"Wheels of Confusion" begins on a riff so tired you can't believe they intend to make an 8-minute song of it, and a lapse into double tempo near the middle doesn't help much. "Tomorrow's Dream" has one good chord, and stretches it about as far as it'll go. If you can bear to hear yet another singer wail, "I'm going through changes" as violins weep and pianos pink, you might like the next song; if you've never heard Stockhausen, you might even be impressed by the pointless synthesizer echoes of "Fx." "Supernaut" proves to be the side's salvation — one of the few really spirited outings on the album.

"Cornucopia" on side two comes in second, and "Snowblind" ain't bad, if characterless. For bad you gotta wait 'til "Laguna Sunrise," in which the group's standard one-chord approach to music is translated into harps and flamenco guitar. What makes them think we want to hear this kind of slush? Talk about artistic hubris! "St. Vitus' Dance" is an apt followup to a song like that, and it's almost refreshing until one realizes how essentially boring it is in its own right. But you must leave 'em smiling, and that's what they do with "Under the Sun." It goes through a few sections, most of them interesting, and also a drum solo.

Okay, so the album isn't all that bad. But it's not up to Black Sabbath's standard, nor does it sound like the prime work of a heavy metal group. In fact, if their next album is as good as their last (Machine Head), I have a feeling Deep Purple will wrest that title away from them. I know a lot of people who still say, "Uh, Machine Head" when I ask what new albums they're listening to, despite the fact it came out almost a year ago.

Warner Brothers has now acquired the rights to Deep Purple's first three albums, on the defunct Tetragrammaton label, and issued their

highlights in a 2-LP set called Purple Passages (WB 2LS 2644), with liner notes even. The group was less disciplined and more under the influence of pop jazz back then, but they had their moments. "Hush" was a fun single, and some of these others like "Hard Road" and "The Shield" bear rediscovery. There's also some in-

terest to their versions of "Kentucky Woman" (yes, the Neil Diamond song) and "Hey Joe" (yes, the folk-rock classic).

For songs like this, Deep Purple was once considered practically a bubblegum group, believe it or not. But then who among us can claim he didn't make a few wrong judgments in 1968?

— AFS

CLASSICS Two new 'Rites'

PETER KERMANI

THE greatest composer of the twentieth century, Igor Stravinsky, has been dead well over a year. For a long time no conductor has been courageous enough to tamper with Stravinsky's masterpiece, "The Rite of Spring." Now, within the space of 30 days, we have two brand new and very different interpretations of the work. The first, on DGG, features Michael Tilson Thomas with the Boston Symphony. The second, from Columbia, gives us Leonard Bernstein with the London Symphony. Bernstein first recorded this work in the early days of Stereo in the late fifties and this performance with the New York Philharmonic was brilliant. To many people, it is still the best performance of the work outside the composer's.

Both conductors approach "The Rite" in much the same way the Beethoven Symphonies are now approached; as works that can be interpreted many ways and still be valid in performance. While Stravinsky was alive, he told the world how he wanted this music to sound via the aforementioned recording. No one really had the courage to deviate from his general feeling for the work.

Of the 20 odd recordings now available, none are like the two new ones. To this listener, Tilson Thomas' performance of the work is truly remarkable. This young man, not yet 30, was a student of Bernstein's and really brings insight to this music. Before Thomas', and Bernstein's new performance for that matter, conductors always emphasized the barbaric, rhythmic aspects of the music. The result was savage and wild and very exciting. Thomas emphasizes the melodic character of the music and the effect is magnificent. It is the contours and phrasing of the melodies which shape his performance, not the

spectacular percussive and rhythmic effects Stravinsky calls for.

For all its raucous aspects, "The Rite" is still a very impressionistic composition and owes a great deal to Debussy. It is this aspect of the music that Thomas explores and brings to the attention of the listener in gorgeous detail. It all fits together beautifully.

Bernstein is trying to do the same thing but he doesn't do it nearly as well. There is something lacking in his performance — call it cohesiveness — that makes the concept work for Thomas. Bernstein also takes too many liberties with the tempi that have already been established by the composer himself, where Thomas does not.

If you enjoy this work and think that you are familiar with it, listen to either performance and you will begin to hear a potential in this music that has not even been explored yet. The DGG recording is as good as the performance and the Boston Symphony plays better than the London Symphony. Columbia's new recording was supposed to have revealed the potential of Quadraphonic sound which the High Fidelity industry is pushing at the present time. The sound is dramatic and spectacular, but it is cold where the sound of the Boston Symphony is warm and realistic.

— WASHINGTON PARK SPIRIT

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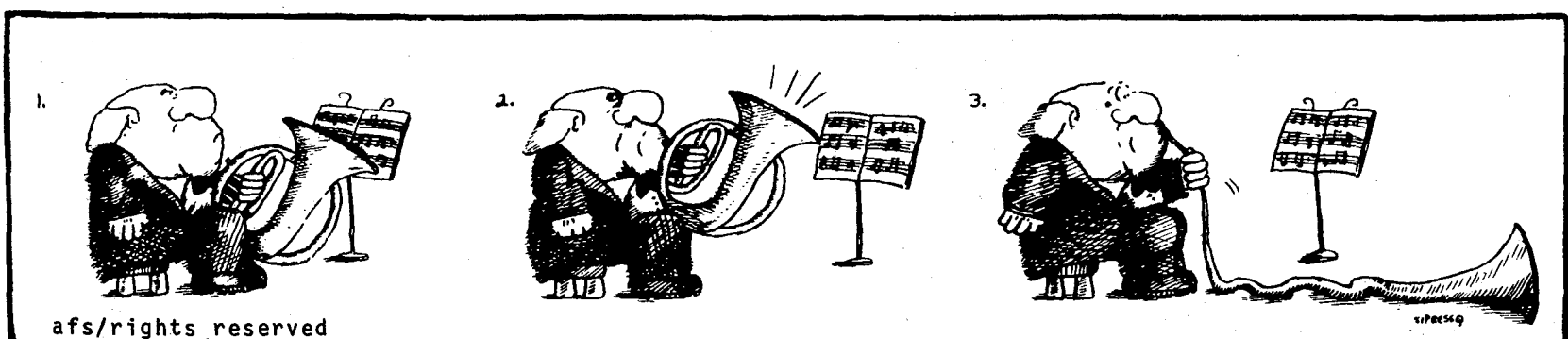
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NOTES ON THE ARTS

The Playwright's Theater of Washington presents four one-act plays: "The Retard," "Chant de la Joie," "Words and Letters," and "Medium Pizza with Mushrooms" Thursdays through Saturdays at the ASTA Facility in the Community Building, 1724 20th Street, NW. Single admissions \$2.00. 232-5959. . . Gilbert and Sullivan's "Patience" through Dec. 10 at Georgetown University's Stage, 3620 P Street, NW, 625-4960 or 333-1789. . . "Spirit" and "When Melindie Sings," a dance theater production by the DC Black Repertory Theater at the Last Colony Theater through Nov. 25. The play, "Coda" opens Dec. 8, 291-2877. . . "The Foursome" at Arena Stage through Dec. 10 and "The Hostage" at Kreeger through Dec. 10, 638-6700. . . "The Torture of Mothers" at the Back Alley Theatre, Nov. 30-Jan. 7, 723-2040. . . "A Delicate Balance" at Theater Lobby, 17 Matthews Court, NW, EX3-5818.

ART SHOWS

Hiratsuka Un-Ichi at Franz Bader through Dec. 2... Group Show of abstracts and landscapes at the Art Barn through Dec. 3. . . Pottery by URS and constructions and paintings by Ann Miciotto through Nov. 29 at the Emerson. . . William Calfee at the Gallery of the School of Architecture (U. of Maryland) through November. . . Dorothy Pail, Clare Ferriter, Ken Young, Noche Crist, Nancy Hersch, Maxine Cable, Roberta Shute at the Gallery of the National Academy of Sciences through Nov. 24. . . Landscape Club of Washington at the Hodges Gallery through Nov. . . Dan Kuhne at Jacob's Ladder. . . Miniature sculpture by Philip Ratner at the Tiffany Tree through Dec. 25. . . Percy Martin at the Folger Library through Dec. 3. . . Kenneth Young at the Studio Gallery through Dec. 2.

WOMEN FILM-MAKERS

Films by women will be featured Nov. 26th and 28th in the New American Film-makers Series, National Museum of History and Technology auditorium, Constitution at 12th Street, NW. Included are "Orange," "A to B," "Anselmo" and "The Woman's Film." On Dec. 3rd and 5th: Eight film portraits will be shown including: "Manual of Arms," "Sean," "Chicken Soup," and "ORIGINATE - TRANSFIGURATEDISINTEGRATE." On Dec. 10th and 12th: Steps toward a New Consciousness includes: "My Name is Oona," "Autumn-Winterfilm," and "Self-Obliteration."



ARTIST Dan Kuhne showing at Jacob's Ladder Gallery.

AREA INVITATIONAL ART SHOW

A major area art show, featuring exhibition and sale of work of "the best work being done in this area" by invited professional artists will be presented by the Maryland School of Art and Design Dec. 9 and 10, preceded by a "meet the artist" party on the evening of the 8th. The address is 932 Philadelphia Avenue, Silver Spring. Proceeds will go to MSAD's expanding art education programs. 587-0536.

AMERICAN PIECED QUILTS EXHIBITION

Forty-five pieced quilts, most of them from the 19th century, showing the artistry and beauty of this again-popular folk craft will be exhibited at the Renwick Gallery through January 7th.

MUSIC

Organ recital at St. John's Church Lafayette Square Nov. 22nd at 12:10 p.m. and Nov. 29th at 12:10 p.m. . . Organist Haig Mardirosian will be featured in the second of the "Music at Reformation" series of concerts, Dec. 3 at 3 p.m. at the Lutheran Church of the Reformation, 212 East Capitol Street.



THE AFI PRESENTS "LITTLE WOMEN" NOV. 26, 2pm

DRAMA

'The Hostage' 'Foursome' 'The Rapists'

GILBERT SOUSE

"THE Hostage," at Arena's Kreeger, is oh, so easy to love. And ugh, so hard to do. But director Norman Gevanthor has tickled and prodded his cast into a warm and toasty, gutsy and human, blowsy and eloquent rendition of the Brendan Behan very-Irish comedy.

Arena Stage, let's face it, is not the coziest little theater in the world, and that Gevanthor was able to invest the production with such inescapable humanity is a credit to him. John Conklin's lofty, ruddy set, imposing but never oppressive, helps a lot, and so does the subtle lighting devised by Vance Sorrells.

But the cast is the thing. They're the ones you want to run up and hug when the show is over. Too many to delineate thoroughly here, but Dianne Wiest is especially nice as Teresa, the innocent Irish girl who falls for the British soldier being held captive at a combination rooming and whore house in Dublin (c. 1958). She invokes the memory of a young Maureen O'Hara. The grand performance of the night, though, is Robert Prosky's Pat, with his wise wit, his frank asides to the audience, his sly and misleading pretense at indifference. Prosky has been old reliable at Arena for what seems like ages. He left last spring to try his luck with

"Moonchildren" in New York and now he comes back in great style and reminds us how we took him for granted. Him you particularly want to hug.

The production may also be history-making in that Prosky is joined onstage by Arena stalwarts Max Wright, Richard Bauer, and Howard Witt. This is some quartet — a swell buncha fellas. Wright brings a sensitive affection to the role of Rio Rita, the transvestite — a part Behan wrote bawdily but lovingly — and Bauer is notably restrained and poignantly funny as the mad Monsewer. Only Witt fails the foursome, looking as bewildered about the whole thing as the character he plays. Nevertheless, it's grand to have all four of them up there at one time.

The play has such a love for people and life and the right prevailing, such an all-leveling disdain for pretense and politics and that vain threat called death, that the bravado and energy of it bedevil credibility and force you into alliance. "There's no place on earth like the world," they sing and, just to remind us that not even the theater is to be taken too seriously, one of them shouts, "We'll give that Brendan Behan what-for, writing a rotten play like this!" It is rare and uproarious make-believe life, and the season couldn't have started better.

Next door, at the Arena, a flood of white sand fills the stage for E.A. Whitehead's comedy of cruelty, "The Foursome," about a day at the beach for two couples from the British working class. This is the American premier of the play and, as directed by Alan Schneider, it is a frighteningly sad look at the mating rites of the ignorant.

This play is not easy to love. It is hard to take. But worth taking. Long stretches seem dull and tepid, but Whitehead is conveying to us the screaming silences as well as the forced hoaxes that people use to keep themselves apart. For these four people, sex is the ultimate and

only joy and the supreme degradation. They want to; they don't. They will; they won't. Their acquiescence is all the women have to withhold. Their insistence is all the men have to offer. So it goes — games of hurt and hypocrisy, promise and lie, deceit and confession.

The trouble with the play is, it's British. Because the characters talk British and do odd British things, like eating oranges on the beach and consuming ounces of what has to be hot lemonade, they seem distant and peculiar and the play becomes a play not about men and women but about Britishers. With very little effort, the whole work could be translated into American — its observations on the desperations of the everybodies would be just as valid and no longer literally and dramatically foreign.

Considering this obstacle, the production has unnerving impact. All the actors are good — John Horn, Munson Hicks, Lynn Ann Leveridge, Barbara Dana, but it is Horn's exhaustive exhibitionism, physical and psychological, and Leveridge's dopey doddiness that one remembers. Oddly, even though they spend the play craving and dodging one another's flesh, they all leave the beach as innocents. They behave despicably, by our refined standards, but they are, if anything, pitiful.

Clear days at Arena but murky nights at Washington Theater Club. Somebody over there saw some perverse merit in Dennis Turner's maudlin and morbid play "The Rapists," but that worth seems to escape the cast, the director, and surely the audience.

It's just another prisoncamp-next-door tale, with all the emotional breadth of a dirge. Here's the plot: mother, father, and prettyboy son are imprisoned for papa's political speeches against Nazi Germany. Colonel in charge of camp takes a shine to sonny-boy. Mama pawns the son as a guarantee for her safety and that of her hus-

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WHAT'S HAPPENING

BOB BROWN'S PUPPETS RETURN

Every Sunday at one, three and four p.m., Washington children can see, free of charge, a puppet show starring Freddie, King of the Yuks. Entitled "Freddie and the Wizard of Rock Creek Park," the show will be shown at the Rock Creek Nature Center's auditorium. School groups can make special reservations for week-day shows by calling 426-6829.

CONSCIENTIOUS OBJECTORS TO MEET

The National Interreligious Service Board for Conscientious Objectors will hold their annual meeting at the Ambassador Hotel All Nations Room on Nov. 30. Info. 393-4868.

FARM WORKERS NEED HELP

The United Farm Workers need volunteers to help check stores to see what kind of lettuce each store stocks. Call UFW at 587-0510.

CHICANO TO SPEAK AT GW

Delia Alvarez, a Chicano and sister of a POW will speak at George Washington University on Nov. 30. Call People's Union at 338-0182 for details.

HOW TO PARTICIPATE IN HIGHWAY HEARINGS

Bob Kennan, a lawyer for the Wildlife Federation and a long time anti-freeway lawyer has compiled a booklet "Public Participation in Highway Decisions" which is available for \$1.00 from the National Coalition on the Transportation Crisis, Brookland P.O. Box 4529, DC 20017.

DC BOARD OF EDUCATION TO EXAMINE SPANISH NEEDS

The Student Life and Community Involvement Committee of the DC Board of Education will hold a hearing on the educational needs of the Spanish-speaking community on Nov. 22 at 7 p.m. at Lincoln Junior High at 16th and Irving Streets, N.W.

Library's 50th

THE Southeast Branch Library, 7th & D, SE will celebrate its 50th birthday the week of November 27-December 2. Exhibits, films, storytelling hours, a soul food cooking contest, The Steve Taylor Dancers, a Penny Theater and a video taped "Recollections of the '20's" are planned for the public. A Jazz Age decor and music will transform the library that week as children, families and senior citizens join the celebration. The public is invited to drop by between 9 a.m. and 9 p.m. each day. For specific schedules of events and general information call 727-1377.

OPERATION SANTA CLAUS

The D.C. Mental Health Association is soliciting 5,000 gifts for its 1972 Annual Christmas Drive. The gifts will be distributed among more than 3,000 patients at St. Elizabeths Hospital, patients convalescing in foster care homes and those in residence in the city's mental health centers. Info: Barbara Izaguirre, H02-1122.

GAY SWITCHBOARD

GAY people in the Washington area are coming together to form a Gay Switchboard. Gay Switchboard will be located in the Community Building at 1724 20th Street, NW. Their phone number is 387-3777.

METRO TO HOLD BUS HEARINGS

The first of two hearings on the transit authority's bus operations plans in the District of Columbia will be held Dec. 4, in the Departmental Auditorium, 13th and Constitution Avenue, NW at 7:30 p.m.

VOLUNTEERS OF AMERICA ASKS FOR DONATIONS

The Volunteers of America, a group similar to the Salvation Army, needs usable household items, bedding and clothing for distribution to needy families in the metropolitan area. Call LA9-1961 to make a pickup appointment.

SOCIALIST NATIONAL CONVENTION

Over 1,000 young radicals from the U.S. and representatives from countries around the world will gather in Cleveland at the Sheraton-Cleveland Hotel on Thanksgiving weekend, Nov. 23-26 at the Twelfth Young Socialist National Convention. Info: Young Socialist Convention Center, 4420 Superior Ave., Cleveland, Ohio or call (216) 391-3278.

Quaker Bazaar

The annual Quaker bazaar will be held Dec. 9 from 11 a.m. to 4 p.m. at the Friends Meeting-house, 2111 Florida Ave, NW and next door at Quaker House on Decatur Place, NW. Proceeds will benefit William Penn House on Capitol Hill and Quaker House. In addition to Christmas decorations, greens, food and hand made gifts there will be auctions at 11:30 a.m., 1 and 3 p.m. Among items to be auctioned off are an antique stand-up writing desk, handcrafted objects and audio equipment. Lunch will be served from noon until 2 p.m.

MANASSAS JAZZ FESTIVAL

The Seventh Annual Manassas Jazz Festival will take place on Dec. 2 and 3 at various locations in Manassas. On tap this year are Eddie Condon, Wild Bill Davison, Art Hodes, Maxine Sullivan plus a number of area bands. You can get a combination ticket good for all three performances for \$13 from Manassas Jazz Festival, Box 458, Manassas, Va. 22110.

On radio

FRIDAY NOVEMBER 24

8:30 p.m. "A Conversation with Adlai Stevenson." WAMU.

On the tube

THURSDAY, NOVEMBER 23

9:00-Noon. Macy's Thanksgiving Day Parade. Channel 4.

SATURDAY, NOVEMBER 25

3:30 p.m. Focus on Federal City College. Guests: Elgy Johnson, FCC chief; Frank Reeves, chairman DC Board of Higher Education; Joseph Paige, dean, School of Education. Channel 4.

5:00 p.m. Virgil Keels discusses penal reform on the David Eaton Show. Channel 4.

SUNDAY, NOVEMBER 26

8:30 a.m.: Michael Harrington, author of the Other America and head of the Socialist Party, will be interviewed by Ed Newman on Channel 4.

MONDAY, NOVEMBER 27

7:30 p.m. The Six Wives of Henry VIII. Jane Semour's story in third of series. Channel 9.

TUESDAY, NOVEMBER 28

10:00 p.m. Alistair Cooke examines colonial life in America on "America." Channel 4.

WEDNESDAY, NOVEMBER 29

8:00 p.m. "Winnie the Pooh and the Blustery Day." This famous Pooh episode (and Oscar winner) is narrated by Sebastian Cabot and has Sterling Holloway as the voice of Pooh. Channel 4.

8:30 p.m. "The Man Who Came For Dinner" starring Orson Welles, Lee Remick, Joan Collins, Don Knotts and Marty Feldman. Channel 4.

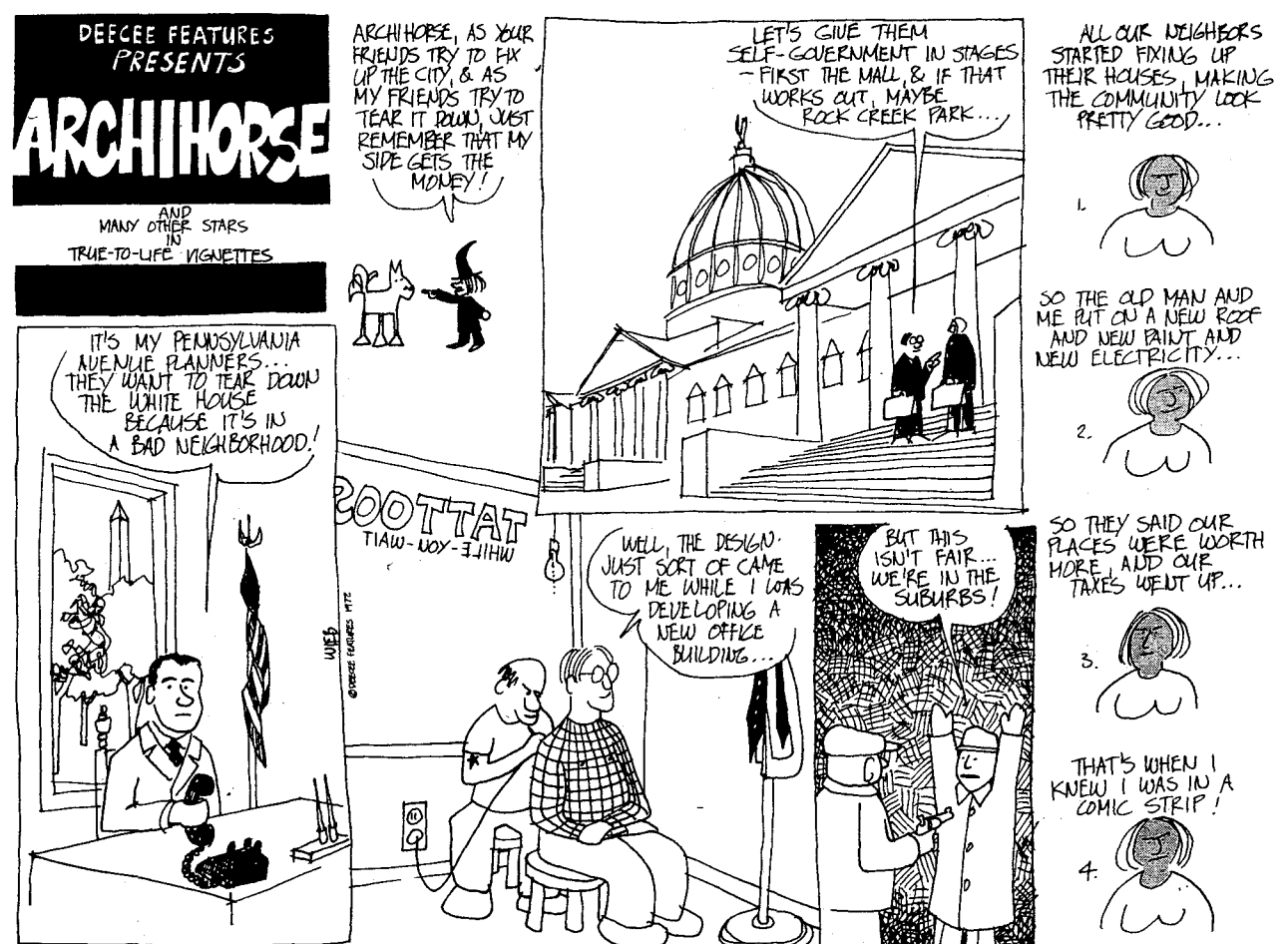
10:00 p.m. "Timex All-Star Swing Festival" with Benny Goodman, Lionel Hampton, Gene Krupa, Ella Fitzgerald, Count Basie, Dizzy Gillespie, Duke Ellington and Teddy Wilson. Channel 4.

FRIDAY, DECEMBER 1

9:00 a.m. Contact lens are discussed on "For Women Only." Channel 4.

SATURDAY, DECEMBER 2

5:00 p.m. FCC Commissioner Benjamin Hooks is the guest on the Dave Eaton Show. Channel 4.



LECTURE TIMES CHANGED

The lectures sponsored by the Smithsonian Associates in connection with performances at the Kennedy Center will take place at 8 p.m. rather than 7:30 p.m. on Dec. 6 and Dec 13, in the auditorium of the Freer Gallery of Art.

TENNIS STARS TO APPEAR IN BENEFIT MATCHES

Arthur Ashe, Harold Solomon, Linda Tuero and Wendy Overton will play two tennis matches Dec. 3 at 7 p.m. in the Georgetown University Gymnasium to benefit the Kingsbury Center and Lab School, a diagnostic center and elementary day school for children with learning disabilities. Info: 232-5878.

NEW "TIN DRUM" ISSUED

The Washington Area Free University (WAFU) has just brought out the Fall issue of their catalog, "The Tin Drum," which contains over 60 activities and over a dozen articles. Catalogues are free and are available at the Community Bookshop, Earthworks, or by calling 961-5211.

VIETNAMESE FOLK TALE FOR CHILDREN

The Indochina Resource Center, 1322 18th Street, NW has printed a Vietnamese folk tale in coloring book form for primary school children. The cost of the "The New Year's Rice Cakes" is 50¢. Info: 785-3114.

The Amazing Grace Survival Revival, a free temporary job referral service located in the Grace Episcopal Church in Georgetown, has recently received federal funding of 16,400 dollars. Operating on a small grant from the church since June, the Survival Revival has been placing poverty youth in tempoary jobs. The grant will enable the service to expand it's operation to include several skill training workshops, the first of which is scheduled to begin sometime in December.

FILMS CONT'D

dream project, wouldn't have a tin-eared Michel Legrand score complete with soppy, mock-concerto love theme but, instead, mellow, laid-back jazz - the medium through which Lady moved. It would not only tell us what America did to masterful Black artist, but also what she could not help doing to herself. Most important of all, it would feature the actual voice of Billie Holiday - not Diana Ross's reverent but weightless imitation - in both its full glory and quavering decline.

Now that I think of it, there could only be one real Billie Holiday film - Billie, surrounded by a small jazz group, singing every song she ever knew, with a restrained, alert camera taking it all down for posterity. Obviously that is the most impossible dream movie of all, but, in a way, it isn't. Put on your favorite Billie Holiday record, look at the soulful portraits that Burt Goldblatt made of her, close your eyes and the movie will begin.

GI? STUDENT? OR JUST BROKE?

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LETTERS CONT'D

Letters wanted

I AM writing in hope that I can get someone who is concerned to write me. I am an inmate in the Ohio State Penitentiary serving a life sentence. Since I have been doing my time I have lost my loved ones and all of my friends. If there is someone who is concerned and really cares write to me at this address, Charles Saar,

Serial No. 134-379, P.O. Box 511, Columbus, Ohio, 43216.

Charles Saar

Curing Egbert

I WAS very sorry to read in your November 8th paper about Mr. Souse's illness. Tell him that a nice hot toddy before bed might help him. Have him mix 1 gallon of gin, 2 goose feathers, and a hint of shaving lather; pass a match beneath the glass; and drink it down 15 minutes before retiring. This recipe is tried and true. It was passed down to me by my great-aunt, Mrs. Wiggs. . .poor dear: may she be at rest at last.

CAROL G. LEE

ART CONT'D

America, industrial objects have a cult. It is difficult to find a fine pen, or a portable radio, or a watch. To have one gives status. People show reverence to such objects, things that in the United States are taken for granted."

Moreover, four years ago, at the age of 23, Hodick fell into one of those crises which makes people give up the art. He went into theater work and one day while designing a set suddenly saw the world with fresh eyes. The set included a clothes line, to which he attached clothespins and then fabric. Attaching the material was "like hanging the world on the line with clothespins." The pins took on magical significance for him as have simple objects ever since, and "something wonderful came out of that accident of my life."

As art writer David Tannous wrote in his excellent essay on Hodick: "These small necessary tools are what we use to order our lives. Hodick saw them as immediate extensions of our hands, taken for granted, used often, disregarded, but essential. He determined that their power and their importance are all the greater for being mostly unseen."

Simultaneous with the clothespin incident, Hodick discovered Japanese Haiku poetry, and surmised that he could make with "shadow, line and light" what the haiku creates in words. Moreover, emerging from his dry spell, he found that the hushed and steady sound of the pencil in the act of drawing, liberated him from recurring nightmares. He has remained as grateful and faithful to the "pencil for transporting me" as he would be to a live being.

With nothing but pencil he creates small objects as they appear in his mind's eye: huge in physical size, glowing and full of magic and feeling because they are so important. Line to Hodick is the "trace of light and shadow." Used with great subtlety and knowledge, it sometimes becomes form as well as describing boundaries. and defines not only the objects but the almost-as important negative space surrounding them...

Traditional craftsmanship is very important to Hodick, but so is experimenting with new techniques. He now works in acrylics, but intends to go back to oils. He has tried using airbrushes but doesn't like them because "they eliminate the pleasure of working." Ditto for plastic substitutes in printmaking. He began as a sculptor and plans soon to carve and model again using traditional methods and materials. But, equally important, since coming to the US a year and a half ago, Hodick has added new elements to his work. He has incorporated color, which he uses flat and bright, and with great effectiveness to enrich the effects he achieves in his graphic work. He has also added metal paint which increases the mystery and illusive-ness of his canvases. He is about to start experimenting with x-rays to see light actually going through objects rather than just brushing them superficially. He's curious: what textures, shadows and patterns will he see? Where will they take him?

"I knew very little English when I came to the U.S.," says Hodick. "In learning a new language, I am also learning a new way of thinking." I for one look forward to watching new directions Angelo Hodick's work will take as a result of learning new ways of thinking, working and feeling.

DRAMA CONT'D

band. Son falls in love with colonel and papa goes nuts anyway. After the war, the son continues his nasty habit with men, only this time for the money to keep his folks alive.

There is a great deal of shouting and moaning on stage. There is a great deal more as you leave the theater and wonder where two hours have gone.

Turner threw every possible hurdle between

characters and audience and the cast has an impossible time of it, but still, Robert La Tourneau and Louis Edmonds have impressive moments as the boy and the colonel. Otherwise, the company leans toward justifiable incompetence. They know very well that they could all be doing something worthwhile, and that goes double for us, the audience.

(The performance reviewed of "The Four-some" was a Friday preview prior to a Wednesday opening. The performance reviewed of "The Rapists" was a Tuesday preview prior to a Wednesday opening.)

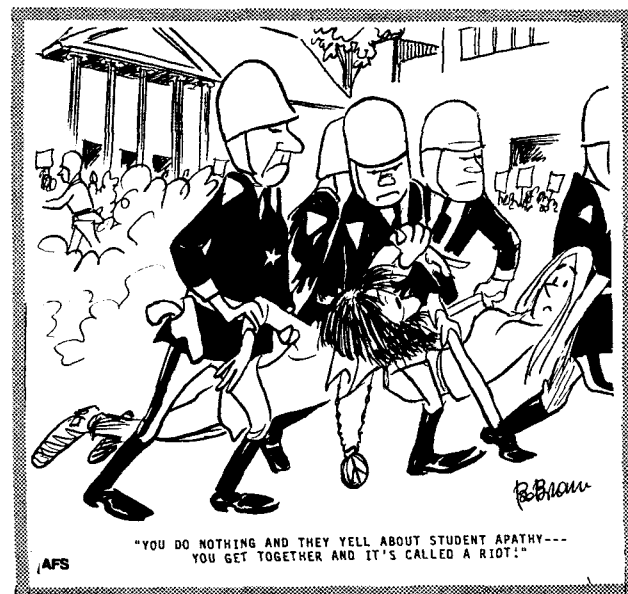
UFO CONT'D

believe that such encounters are impossible?"

Yet it is not so simple as that. For there are really three kinds of explanations offered by believers in UFO phenomenon. First and loudest is the extra-terrestrial one - UFO's are expeditions from distant planets. One gets the impression that Hynek doesn't know whether to favor this theory or the second one - UFO's are caused by yet undiscovered physical principles.

The third explanation is the most fascinating. It says that UFO's are really a small part of a vast realm of little understood, and unrecognized, psychic phenomena. Of course, if this explanation holds any water, it is likely to include undiscovered physical principles.

- AFS



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